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THE BUYERS INDEX
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Construction in the Light of Need, Cost and Defense

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in THEATRE

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NOVEMBER Issue: Section 2 of Motion Picture Herald of NOVEMBER 4, 1950



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BETTER THEATRES SECTION

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## Better Theatres

... published the first Saturday of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

GEORGE SCHUTZ, Editor

Advertising Manager: RAY GALLO; Midwest Representative: URBEN FARLEY, 120 South LaSalle Street, Chicago.

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AND OF BUSINESS SERVING THEM

Roy Boomer, secretary-treasurer of Theatre Equipment & Supply Manufacturers Association, Inc., now back at the Tesma office after the most successful of the organization's trade shows last month in Chicago, has issued an announcement that the new Tesma address is 4626 Melbourne Avenue, Hollywood 27. In case you have something that cannot wait, phone Normandy 7747.

CHARLES MARTINA has announced that his new Waring theatre, located in a Rochester, N. Y., shopping center, is nearing completion. It will have a Shearer "Cycloramic" screen.

NICK GLOVAN, manager of the Hippodrome, Elkins, W. Va., is extensively remodeling that house and has renamed it the Elkins.

CULLEY HARVEY of New Boston, Ohio, has acquired the Stanley theatre, Sciotoville, Ohio. This makes the fourth theatre under his management.

K. C. WHETSTONE, manager for Frisina Theatres in Keokuk, Ia., reports the circuit has begun construction of a 1000-car drive-in three miles from Keokuk.

Mr. and Mrs. G. THEODORE ALLEN have sold the Garden at Guthrie Center, Ia., to the Iowa United Theatre Corporation of Des Moines.

GLADYS GREEN and NELLIE MORGAN are operating the Paramount theatre, Kansas City, formerly operated by M. D. (BABE) COHN, who died October 8.

E. L. Ornstein, head of E. L. Ornstein Theatres, Marengo, Ind., has taken over operation of the State theatre, Milltown, Ind. from Clyde Mills. The new manager is JOSEPH SUMMERS.

ROLAND FOSTER is rebuilding the Salem theatre, Salem, Ky., and will also start construction soon on a house in Charlestown, Ind.

JACK A. DICHARRY has opened his Carver theatre in New Orleans. The house, named in honor of George Washington Carver, Negro educator and scientist,

MOTION PICTURE HERALD, NOVEMBER 4, 1950

BET



#### WHITNEY BLAKE TELESEAL DIRECT BURIAL UNDERGROUND WIRE

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Not only is TELESEAL the most efficient low-cost cable for underground use, but it costs less to install, because you can bury TELESEAL directly in the ground, even in damp locations, without conduits or other protection. TELESEAL is made like a miniature submarine cable with a tough, longwearing neoprene jacket for extra protection. TELESEAL also is provided with lasting adhesion of the inside rubber insulation to the conductor by means of Teleplate,\* a Whitney Blake exclusive process.

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BETTER THEATRES SECTION

## ALL IN-CAR SPEAKERS AND IN-CAR HEATERS

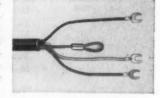
A neat 16 inch koil when not in use extends easily to 8 feet . . and then always retracts to its original length when returned to the post. No hanging loops that catch on car projections and break, fewer speaker losses, lower repair and maintenance costs. Furnished with 2 and 3 conductors.





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All the above kords for in-car speakers and in-car heaters are available as replacement kords fitted with terminals for each standard-make speaker. Keep a stock on hand and keep all your speakers and heaters working all the time.

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Charles H. Lehman, President

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is fireproofed, air-conditioned and constructed of steel, brick and concrete blocks. Mrs. Henry Lazarus, circuit operator, is associate owner of the house.

FRED H. HOTCHKISS, western European regional manager for the Westrex Corporation, subsidiary of Western Electric Company, Inc., has returned from a three months' tour of offices in eight countries.

L. C. FITZGERALD of Charlotte, district manager of Consolidated Theatres, Inc., has closed the State theatre, Greensboro, N. C., for renovation and redecoration.

The Arcade theatre, Charleston, S. C., has been reopened after the completion of an interior painting and an auditorium ceiling transformation. AUGUSTUS E, CONSTANTINE and ALBERT GOER were in charge of the renovation.

BILL GREEN has opened his new Glenn theatre in Atlanta. He owns another house in Palmetto, Ga.

WILLIAM RISEMAN Associates were in charge of the remodeling of the Center theatre, New Bedford, Mass. City officials attended the recent opening of the E. M. Loew house,

Gene Burke, operating the Lyric, Blakley, W. Va., has been re-elected mayor.

Fire recently damaged the Westby theatre, Westby, Wis., owned by L. Bergtold, and the Classic theatre, Waupun, Wis., owned by G. Porter and Victor Wilson.

Mrs. H. A. EVERETT expects to open soon her "49 Drive-in" at Magee, Miss.

M. L. DICKSON has installed new screens in the Temple and Colonial theatres, Mount Pleasant, Ia.

The new Nixon theatre, which has a stage and picture policy, was a victim of the Pittsburgh newspaper strike. GABE RUBIN, owner and operator of the house, wanted to bring in a new feature, but he had no way of advertising it, so closed the house.

Doug Armstrong has opened his new Star theatre at Saltcoats, Sask.

J. R. DENNISTON, vice-president and general manager of the Denniston Theater Company, has announced plans for a large shopping center in Monroe, Mich., to contain 12 stores and a 2000-seat theatre.

JAMES M. TONEY has been appointed director of public relations of the RCA Victor Division of RCA. He previously

MOTION PICTURE HERALD, NOVEMBER 4, 1950

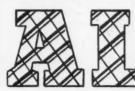
## HERE'S SENSATIONAL NEWS

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Makes possible the ultimate in flexibility . . . a production method that

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- \* NEW DESIGN IN STEEL END STANDARDS-more passing room-new design in seat pan for greater strength.
- ★ NEW BEAUTY IN SEATING—smart, attractive styling, closed panel, full length steel center standards—sleek design.
- ★ NEW ECONOMY OF MAINTENANCE—new back and pan design for greater upholstery protection—a super smooth finish for easy cleaning.
- \* NEW EASE IN REUPHOLSTERING-for maximum service, more even usage, seats can be quickly rotated as to location in the theatre. It takes but a few seconds—no need to remove screws or bolts. In reupholstering, it is exceptionally easy to remove and replace upholstered parts.
- \* NEW EASE OF INSTALLATION-with any floor condition, in any location, in any theatre.

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NOW, FOR THE FIRST TIME

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#### 32 DIFFERENT MODELS

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No Grinding Ends of Carbon Stub No Inserts or Sleeves to Buy

Just insert stub in holder, close lamphouse and forget about it.

NOW AVAILABLE FOR BRENKERT - PEERLESS - STRONG AND ASHCRAFT LAMPS Write to Factory for Nearest Dealer — — Dealer Inquiries Invited.

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For further information write . . .

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116 No. 8th Street ALLENTOWN, PA.

"We Support the Most Ceebrated Curtains in the World"

was advertising manager of the home instruments department.

A. C. SCHMIDT of Hillsdale, Mich., has purchased the site of the Hudson theatre in Hudson, Mich., from the William Schulte theatre circuit, and plans to build a new theatre there. The Hudson was destroyed by fire last May.

C. L. CLYATT, JR., has been appointed manager of Talgar Theatre's new 700-car drive-in, the Main Street, at Jacksonville, Fla., which was recently opened.

PHILIP SMITH and E. HAROLD STONE. MAN of the Interstate Theatres Corporation, have purchased the Dennis Drive-in at Dennis, Mass.

ALFRED G. BURGER and HERBERT SCHNEFTEL, executives of Telenews Theatres, have purchased the Hendrick Hudson Hotel, Troy N. Y.

JOHN R. MOFFITT, central Alabama circuit owner, has purchased the Clover theatre, Montgomery, Ala., from Alabama Theatres.

MELVIN FOX and WALLIS SMITH have sold the Lawrence drive-in, Trenton, N. J., to Walter Reade Theatres. Two of Mr. Fox's houses, the Mayfair and the Hollywood, will be reopened soon, he has announced.

JIM BEACH is manager of the new Family Drive-in, Carrollton, Ga. The drive-in, owned by Duncan Theatres, is equipped with 350 seats.

Mr. and Mrs. FRED G. WEIS have opened their new Savannah theatre, Savannah, Ga.

The Roxy theatre, Regina, Sask., has been reopened after complete remodeling. The house is operated by ISADORE REIN-HORN.

P. J. Sones and S. T. Wilson have started construction of a 600-car drive-in east of Tampa, Fla.

AARON SEIDLER is manager of the New Albert theatre, which reopened recently in Baltimore.

The Graphic circuit is building its second drive-in in Rockland, Me.

L. B. TATE and CARL HUFF have opened the 300-car Stardust drive-in near Monticello, Ky.

The Mongomery drive-in, one of the first drive-ins in the Cincinnati area, was

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BETT!

#### Are your projection lamps old enough to vote?



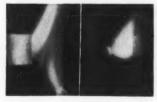
Whether you are still using horse-and-buggy, low intensity lamps or early-vintage, high intensity reflector lamps, you should bring your equipment up to date right now.

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BETTER THEATRES SECTION

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Modern washrooms today are equipped, with faster-drying Sani-Dri that dries hands or face with a stream of hot air. No buying or stocking of towels . . . no unsanitary litter or waste containers . . . no fire hazard . . . no paper-clogged soil pipes . . . no servicing of empty towel cabinets. Instead, Sani-Dri provides cleaner, more sanitary washrooms with automatic 24 hour drying service! YOU SAVE UP TO 85% OF WASHROOM

#### ONLY SANI-DRI GIVES YOU ALL THESE NEW FEATURES!

- 1. Intent-starting, heavy duty switch with extra "Safety Load Factor."
- 2. New, faster-drying heating element.
- New, smaller, oval nozzle produces more concentrated, faster-drying air steam.
- 4. Life-sealed Ball Bearing motor. Saves maintenance . . . requires no oiling.
- Simplified timing device eliminates complicated gearing.

GUARANTEE: Sani-Driers are engineered and built by a 54-yearold company that stands back of its products. They have carried the Underwriter's Seal of Approval for Over 18 Years!

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THE CHICAGO HARDWARE FOUNDRY CO.
"Dependable Since 1897"

4110 Commonwealth Avenue NORTH CHICAGO, ILLINOIS

recently closed for the season when fire destroyed the screen tower.

JACK HAMMOND has joined Florida State Theatres as assistant to ARCHY ADAMS, manager in Jacksonville, Fla.

ARCHIE GOLDSTEIN, owner of the Chief at Strasburg, Colo., is now operating also the Cactus in Denver, which was recently reopened.

Mr. and Mrs. E. T. Gough have sold the Conrad theatre, Conrad, Ia., to Mr. and Mrs. HOWARD HAMMOND.

The Alcazar theatre, Naugatuck, Conn., has been sold by the estate of Marilyn Brothers and others of Waterbury, Conn., to the Waterbury Amusement, Inc.

R. PRITCHARD is manager of the Eastide, (Kansas City,) recently taken over and remodeled by the Schultz-Biechele-Baker interests.

MANNY HOFFMAN and BEN BRON-STEIN, former Los Angeles exhibitors, have opened the 500-car Sun Air drive-in between Cathedral City and Palm Springs, Calif.

BILL ALFORD, former booker and buyer for the Balboa, Lido and Mesa theatres in California, will open the 300-seat Memory Lane theatre as a 16mm silent film house.

The new 650-seat Rand theatre has been opened at Pocahontas, Ark.

ERNEST DRAKE has closed the Pic theatre, Ponchatoula, La., for the winter.

James W. Gray, Jr., has reopened the Milba theatre, Haynesville, La., a 350-seat house, after remodeling. J. G. Brogge will do the buying and booking.



John P. Filbert (left), recently retired head of the John P. Filbert Company, independent RCA theatre supply dealer in Los Angeles, congratulates W. W. Watts, vice-president in charge of the RCA Engineering Products Department, as the 750,000th RCA in-car speaker is presented to the veteran dealer by Jack O'Brien (center), manager of the RCA Theatre Equipment Sales.





MOTION PICTURE HERALD, NOVEMBER 4, 1950

## American Bodiform

COMFORTABLE Theatre Chair





American Bodiform Chair No. 16-001 with aisle standard No. 117 (Other style aisle standards available to harmonize with your décor.)

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Supreme easy-chair luxury Outstanding beauty of styling Automatically, quietly assumes 3/4 safety fold when vacated Exceptional maintenance and housekeeping economies Available in long-pile mohair

#### American Seating Company

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For Durability . . .

Easy Cleaning . . .

Lasting Beauty

Goodall Plastics' superior performance and handsome good looks are based on outstanding quality! They save you money because they're blended with top quality ingredients; built to last...to minimize repairs and replacements...to cut maintenance costs.



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#### EASY CLEANING SAVES TIME-MONEY

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Please let me know how to save money on theatre seats and lounges. Send me samples of Goodall Plastics, descriptive material, and the name of the nearest jobber equipped to handle my plastics needs.

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#### Neither Defense Nor Costs Need Hamper the Fight on Obsolescence

By JOHN EBERSON

... who can speak of and for motion picture theatre construction with authority steadily accumulated through more than 40 years of identification with both the design and the business of the theatre. And in that military effort far greater than the current one of peacetime, that of World War II, he was a member of the WPA Theatre Committee which passed on applications for construction permits. Meanwhile, his son Drew was a Colonel in the U. S. Army. Also an architect, he joined his father after the war in the firm of John & Drew Eberson in New York. In their files are records detailing the changes and costs of theatres since 1904, and in these have been found data which are pointed in this article to problems of these times.

A FEW WEEKS before we were told that the Government was likely to prohibit the construction, and structural remodeling of theatres—which, ultimately, it did—we were browsing through our records of theatres which our architectural office had designed since 1904. This use of time was not suggested because we did not have anything better to do. We were looking at the record to see if we were right in thinking that there had been periods of time—times when motion picture theatre admission prices were much lower—in which construction costs were higher than they are now.



The author and his son Drew, who form the firm of John & Drew Eberson, New York theatre architects.

This was an interesting possibility, and if actually the case, it might be of value in the thinking of the theatre business, which apparently takes for granted that the cost to build and modernize a theatre building today is all but prohibitive, something warranted by only the most urgent situation.

Then came the National Production Authority's order stopping theatre construction, and that seemed to make what theatre operators thought about such matters of no practical importance for the duration of the current defense effort. But later, reflecting on the problems of the motion picture business, and the age and conditions of a great number of its theatres, we took another view of the situation, and accordingly are offering evidence of our findings, and some comment on their meaning.

If the construction and remodeling of theatre buildings required anything needed for national defense, neither the theatre business nor architects serving it would say or do anything against restrictions on them, no matter how rigid and complete. However, we can see no practical connection between materials used in theatre buildings and those which the Government has indicated that it needs for this defense program. That is why we think any permit system like that used during the real shooting war which we went through just a few years ago, will allow considerable construction and modernization in the theatre business, because such work is needed by the business if it is to keep its head up among our many recreations and also meet the demands of normal progress.

#### **COSTS FROM 1904 TO 1950**

The writer should be pretty familiar with what has been happening to many of this country's theatres. The records to which we referred, covering every year from 1904 through 1950—two generations of architects and just about the whole history of the film industry—show what went into more than 800 theatres, and how much each item cost. The data we have kept on them tell a story of change and progress right up to the present day, and we know that this must go on unless the motion picture business is willing to stagnate.

Looking through the record of those

#### Comparative Summary of Theatre Construction Costs: 1925, 1929, 1950

1925: CAPACITY 3864	
Test borings\$	500.00
Tool shed, fences, elev., toil., clean.	28,145.00
Wrecking	3,500.00
Excavating and backfilling	65,177.00
Concrete work	124,211.00
Precast roof	16,174.00
Masonry	129,926.00
Structural steel	127,668.00
Misc. & ornamental ironwork	66,372.00
Terra cotta work	38,337.00
Plastering	168,263.00
Granite work	2,180.00
Composition roof and sheet metal	11,181.00
Waterproofing	763.00
Metal windows	436.00
Fire doors	6,997.00
Steel sash	2,723.00
Carpentry and millwork	20,132.00
Wood floors, rough floors, floor	
strips, scaffold, misc. labor	8,674,00
Finish hardware	4,526.00
Glass and glazing	3,937.00
Structural glass	3,965.00
Marble work	34,192.00
Tile work	3,187.00
Painting	4,718.00
Steel toilet partitions	374.00
Decorating	31,000.00
Heating, ventilating, refrigeration,	
plumbing	124,029.00
Vacuum cleaning system	29,328.00
Electric wiring	69,663,00
Sprinkler system	5,320.00

1929: CAPACITY 2217	
Survey\$	60.00
Ins. cont, liab	2,710.00
Temp. Off., Tool house, fences, strs., elev., toil., clean	1,425.00
	8,708.56
Supt., timekpr., watch., etc	55.22
Removing light pole	5,361.84
Concrete and cement finish	44,674.34
Formwork	5,625.56
Metal forms	728.45
Reinforcing steel	2.439.46
Precast roof	5,093.00
Mason work	49,937.72
Structural steel	25,840.07
Misc. ironwork, ornamental iron.	13,351.32
Tile and terra cotta work	20,145.19
Plastering	57,463.00
Composition roof	2,692.00
Waterproofing	325.00
Sheet metal work	2,711.20
Metal windows	351.00
Fire doors	7,791.15
Carpentry, mill and cabinet work.	20,145.19
Wood floors	2,219.00
Miscellaneous labor	1,455.24 3,150.00
Scaffold	
Finished hardware	5,250.00 2.000.00
Rough hardware	138.50
Rubber tile floor	252.00
Glass and glazing	5.305.00
Window caulking	110.00
Tile work	2,807,50
Painting	2,100.00
Painting cement floor	858.40
Decorating	12,200.83
T. heat coal-heating	3,474.66
Current for light	365.56
Ventilating, refrig., sprinklers	93,400.00
Vacuum cleaner machine	1,612,50

1950: CAPACITY 900	
Building permit\$ Office-tool sheds & material and labor	100.00
Telephone	150.00
Watchman	600.00
Hoisting machine or ramp	500.00
Scaffolding, interior only	1,200.00
Building water	150.00
Rubbish and cleaning	300.00
Job supervision	3,000.00
insurance comp. and public liab	1,659.00
Trucking	300.00
Excavation, backfill, drywells, oiltank	2,600.00
Struct. steel-misc. angles, lintels.	14,886.00
Open web purlins	3,200.00
Ornamental iron, etc	2,615.00
Mason work and cast stone	23,800.00
Concrete footings, piers, foundation,	
reinf. concrete, floors, sidewalk.	17,434.00
Precast roof	3,420.00
Kalamein doors and metal bucks	1,400.00
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Metal toilet partitions	635.00
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Tile work	1,250.00
Marble work	1,950.00
Glass-glazing and mirrors	936.00
Plain painting	2,600.00
Plumbing and water cooler	7,000.00
Air conditioning, ventilation	23,000.00
Electrical work	8,800.00
Terrazzo and mosaic	1,725.00
Roofing and sheet metal work	2,750.00
Aluminum poster frames	883.00
Fire extgs. cabinets, weather strip.	428.00
Asphalt tile and base	200.00
Hardware allowance	1,900.00
Booth shutters	550.00
Septic system, drains, iron covers	2,200.00
Dampproofing interior walls	400.00
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Electric wiring .....

COST PER SEAT \$170

many years, one who also lived through them in close working partnership with the motion picture business, finds the changes shaping up into periods of the film industry. There was, to start with, a period in which motion pictures began to be exhibited in nickelodeons and vaudeville theatres (not to forget black tents). Then when the feature picture came along, the film needed its own theatre, and many theatres were built for pictures alone, a few of them quite elaborate.

That period seems to change into one of another kind along about 1922. Great improvements in projection, seating and other equipment following the first World War were part of the cause. Hollywood, too, was making great strides with the feature picture. Also, from about 1922 on, more and more circuits were organized, with all of them building many theatres to establish operations in profitable locations.

In that period the motion picture really

got accepted as an entertainment art all by itself, and it demanded theatres to match its new glory. We architects responded to this demand—and we really laid it on. Heavy ornamental plaster, Mediterranean and Renaissance designs that caused someone to say that half the show was on the walls, with that fellow Eberson justifying that remark by designing "atmospheric" auditoriums having blue skies, stars and sometimes even clouds!

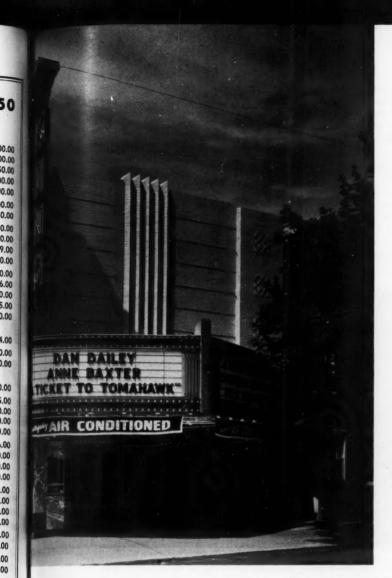
The larger city houses also were equipped for lavish stage shows, only now the stage played second fiddle to the screen. For a small admission price, a man could take his family to a palace full of marble, red plush and gold leaf. Our records show that theatres were being built in that period at a cost of from \$300 to \$400 a seat—without equipment!

That period ended quite suddenly. First came a great change in the nature of the performance, hence in the equipment and design. That was the coming of the talking picture. How many theatres were really suited to the picture with speech and music? Not many, and a lot of them have never been adapted to it well. This brought new considerations in theatre design. Unfortunately, the country was soon hit by a terrible depression, which naturally held down theatre construction and remodeling. Again, however, theatre architects responded to the change. Our records indicate that theatres built from 1929 to 1932, in the height of the depression, the cost ranged from approximately \$100 to \$150 a seat.

Those years were followed by a postdepression period, when theatre construction became very active again. By then the talking picture was established and the screen was entirely on its own, practically theatres with stages and organs having dispensed with their use. No longer was it

(Continued on page 28)

MOTION PICTURE HERALD, NOVEMBER 4, 1950



LEAHAD THEATRES'

#### KING THEATRE

in Lancaster, Pa.

Architects:

JOHN & DREW EBERSON, New York



With a brick upper facade, the King has entrance area faced in Vermont marble, including the box-office base. Entrance into the lobby is by Formica-faced doors. The auditorium (below) walls finished in damask over rock wool.

HARRY CHERTCOFF embarked on two projects this year to extend the operations in Pennsylvania of Leahad Theatres, Inc., which he heads—one an indoor unit, the other a drive-in. Both are at Lancaster Pa., and both were designed by John & Drew Eberson of New York. This article on the regular theatre, the King; and that immediately following on the drive-in, called the Sky-Vue, thus show how the same architects have dealt with two distinctive sets of problems.

The King is a business section operation with 1400 seats on a single floor. Basically modern in architectural design, it nevertheless uses decorative devices taken from those in common use among the early Pennsylvania Dutch, for furniture, glassware and other household furnishings and implements.

The building is of steel frame and brick construction with marble used liberally for finish and trim of both entrance area and lobby. Marble is even employed for the base of the box-office, which is located on the left side of a shallow, open vestibule. The entrance is protected by a triangular marquee having a soffit of enameled iron,



which mounts neon tubing in a decorative pattern, also downlights and shovel fixtures to light the wall displays. Adler attraction advertising equipment forms the facing of the marquee. Entrance into the lobby is by solid doors finished in Formica. Lobby walls are finished in Wall-Tex with a pale green, silver and white striped pattern: The plaster ceiling is painted rose, while the floor is

BETTER THEATRES SECTION

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terrazzo with a pattern of Dutch motive in red, yellow and black. Immediately inside the entrance, on the right, is a built-in snack bar with counter of pickled oak. Both strip lights in coves around the ceiling cornice, and decorative chandeliers of modern design supply lobby illumination.

The lobby leads through by another tier of Formica doors a foyer continuous with the standee cross-aisle. The general treatment of this area is the same as the auditorium, and it is carpted with an Alexander Smith Velvet of leaf pattern in wood rose, silver grey, black and red.

Off the foyer, and fully open to it

inner wall: are covered with Wall-Tex

Illumination of both lounge and the standee area are by modern decorative ceiling fixtures, featuring a globe style with metal rings and fins. The standee ceiling is painted rose.

Besides the toilet rooms, there is a small lounge for men as well as for women. The latter is papered in a dogwood pattern. The general color scheme of the rooms is apple green and grey with blue two-tone carpeting, and pickled oak furniture. A cosmetic shelf extends across a mirrored wall, with 48-inch fluorescent lamps beneath the shelf, which is of ground glass.



A cryroom (shown below) is located on one side of the projection room.



through an arch, is a general lounge, giving access to both men's and women's rooms. It thus adjoins the rear cross-aisle, and in its wall facing the auditorium is set a large paned window. The lounge is faced with damask in a large leaf pattern in wood rose and blue-silver, while the

The men's lounge is papered in red and dark green, while furniture fabric, a frieze, is Kelly green. The floor is brown and dark red flagstone. In the door leading to the toilet room is a small window to suggest "policing" and thus reduce the maintenance problem.



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Right end of the standee, showing fountain with inlaid Formica splash panel.

Two special facilities of the King are a cryroom and a television lounge, located on either side of the projection room. The television room has projector type equipment presenting a 5-foot picture with the equipment located 6 feet from the screen. There are 28 blonde wood modern chairs with leatherette fabric. The walls are green plush velour.

The cryroom has chairs like those used in the television room, and is equipped with play pen and other furnishings for small children. Walls, however, are covered with damask.

The auditorium has walls finished in panels of damask over rock wool, with the panels divided by erect pile plush. The ceiling is plaster, and its border of pale green is the same shade as the background green of the wall damask. The walls flanking the stage opening mount a blacklight mural. Illumination of the auditorium is by downlights.

With a three-bank, two-aisle system, the



Detail view of the King vestibule, showing the floor in Early Dutch pattern executed in terrazzo.

King is seated with Kroehler push-back chairs having coral mohair back fabric, and robin's egg blue corduroy on the seats. Metal parts of the chairs are finished in cocoa brown.

The King is fully air-conditioned with cooling by Carrier refrigeration equipment and distribution through Anemostat circular ceiling diffusers.

BETTER THEATRES SECTION

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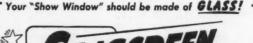
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John and Drew Eberson, Internationally known architects and designers select the Glascreen for the new King Theatre, a SHOW IT MAGNIFICENTLY ON GLASCREEN Harry Chertcoff project in Lancaster, Pa.





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Projectors are RCA with Brenkert Enarc lamps supplied by a Century-Roth motor-generator. Sound is RCA. This equipment was installed by Blumberg Brothers of Philadelphia.

Black-light paints and lamps, Strobilte. New York.

Mirrors, Metropolitan Mirror & Glass Company, Brooklyn, N. Y.

Wall coverings, drapes and stage set-



Looking into the general lounge (above), off which are the men's lounge (shown at left below) and the women's cosmetic room.



Sources of other equipment and materials

Lighting Fixtures, Charles J. Winston & Company, New York.

Screen, Nu-Screen Corporation, New York.



The King theatre projection room.



ting, Novelty Scenic Studios, New York.

Tickets issuing machine, General Register Corporation, New York.

Rubber mats, Perfo Mat & Rubber Company, New York.

Ornamental plaster and mural painting, Rau Studios, Inc., New York.

Interior decoration, F. G. Price, Merrick, N. Y., and Manhoff Studios, Elmont, N. Y.

Marble, Angeletti Marble Company, New York.

Marquee and sign, Continental Signs, Inc., New York.

Furniture in television lounge and cryroom, Thonet, Inc., New York.

Contour curtain and stage rigging, Joseph Vasconcellas, Inc., Long Island City, N. Y.

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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LEAHAD THEATRES'

#### SKY-VUE DRIVE-IN

at Lancaster, Pa.

Architects: JOHN & DREW EBERSON, New York



The main area of the Sky-Vue sets back from the highway about 1,000 feet. The view above looks down the entrance lane to the toll booths. Below at left are shown the projection building in foreground and the refreshment building. Ramp entrances have light baffles.

THE OUTDOOR operation of Harry Chertcoff at Lancaster, Pa., built concurrently with the King Theatre (see preceding pages), is located on Lincoln Highway approximately three miles from the center of the city, on a tract of 22 acres. The main area of the drive-in, named the Sky-Vue, sets back about 1000 feet from the highway to conform to wishes of the highway commission. Loading and spilling of the ramps offer no interference with general highway traffic.

A wooded hill was utilized for the location of the screen tower; it allowed placement of the screen in a position which prevents interference from the sinking sun, and at the same time it eliminated the expense of extensive fencing in that part of the plot. The Sky-Vue has a capacity of 850 cars.

The entrance to the Sky-Vue is marked by a colorful sign structure with Adler attraction advertising equipment using 17inch letters, and an animated name sign display in neon. The sign location and general approach to the drive-in are landscaped with evergreen shrubbery.

The approach roads, as well as the exit





roads, and also the ramps, are treated with penetration paving consisting of 4-inch broken stone, rolled and finished with asphalt emulsion. Entrance lanes are lighted by Revere pylon fixtures.

Particular attention was paid to drainage engineering so as to carry off all the surface water under heaviest conditions of precipitation. All surface water which formerly was absorbed by the farm lands is collected and flows through a main disposal

RAMP

BETTER THEATRES SECTION

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Interior of refreshment building—service room at left, elevated table section above.

sewer emptying into a creek, whose natural head is within the boundaries of the drivein tract.

Toll booth construction, which provides shelter for the cars which are stopping at the box office, contains two double units and is constructed with a steel frame finished in aluminum. It is equipped with ticket issuing machines.

Adjoining the toll booth, and within convenient range, is an administration building which houses all bookkeeping and managerial facilities. It has toilet and locker rooms. Further, a remote control panel for the entire field is housed in this

structure, which is constructed of steel framing with clapboard siding made out of aluminum.

The parking area is composed of 14 single-row ramps, and the in-car speaker posts are 18 feet center-to-center. Every ramp has a specially painted baffle board; in addition, each row has electrical directional signs facilitating the loading of the field.

There is a center aisle extending from the front of the field, by-passing the projection booth and extending to the refreshment building, and resuming to terminate at the rear of the parking space. The refreshment service building, which also houses the toilet facilities, is an individual unit placed to occupy a position most advantageous to patrons. Construction consists of concrete block walls with a steel skeleton supporting the metal roofing. The doors to the refreshment space are of the balance type made of aluminum.

#### SERVICE FACILITIES

The refreshment room contains a service counter approximately 40 feet long, with three complete food preparation and serving stations. It also contains a large storage room and toilet facilities for the public, together with rest rooms for men and women, with one-way circulation. The covered service space allows a capacity of 250 standees, and in addition there is a spacious platform with chairs and tables seating approximately 75 people.

The service room flooring is a special composition laid on the job by the Consolidated Flooring and Decking Corporation of Brooklyn, N. Y. It is more resilient than terrazzo and is only 3/8-inch

This building has a concrete terrace with approximately 90 Ideal stadium chairs, to encourage patrons to visit the refreshment area while still witnessing the performance. The general service room tables and seats, as well as the terrace, are amply provided with speakers. Special lighting is provided on the roof of the refreshment building. This is used during intermissions.

At a distance of 90 feet from the service structure and immediately in front of it, is the projection building built of cinder block and painted in aluminum. The service building color scheme is henna and green. All rails, posts and fencing are painted white. The screen structure is steel. Projection and sound equipment are Simplex. All projection equipment was installed by the Philadelphia branch of National Theatre Supply.

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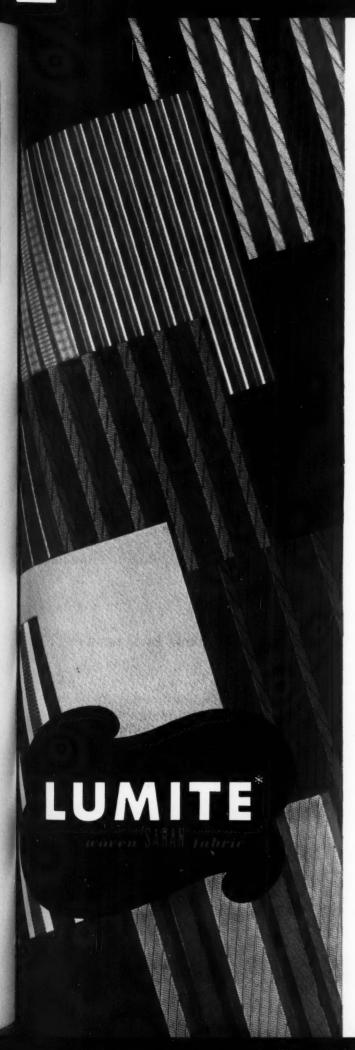
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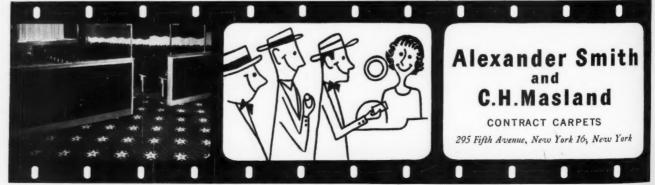


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Roosevelt Theatre, Hyde Park, N.Y.



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## the market in

#### LUXURY under

Representative patterns from leading carpeting lines — with a few words about current prices

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HE IMPORTANCE of carpeting in creating a stimulating, refined environment—which is part of what a majority of motion picture theatres are selling—makes the rise in cost of it, particularly in more recent months, a major fact of the current theatre carpeting market. The increase, since the end of the war, has been about 50%.

The principal reason for it is the steady increase in the price of wool, especially in that of the kind of wool which represents ultimate economy in installations like those of theatres—that used for the so-called contract grades. This must be imported from countries having sheep of long-fiber wool. Contract carpeting has always been all-wool; and this material represents around 50% of the cost of production.

Other costs, of course, have gone up, too. For example, since 1947: labor, 32%; jute, 20%; cotton used in backing, 43%. Not to mention transportation and all the items rounded up in the term "overhead."

But consider the big item alone—that is, wool: this has gone up more than 250% since the end of 1946. That the price of the finished product is up only 50% is due to merchandising conditions within the carpet industry. The market is not readily adjustable to such violent upward trends in price. In the domestic market, which is the greater area, carpeting is too far from being an urgent replacement item, too close to being a "luxury item," to permit pricing in prompt and mathematical

The thematic picture above in color shows part of foyer of the Fox Ritz theatre in Los Angeles as recently carpeted with a pattern from the National Theatre Supply line of Alexander Smith Wilton.

alignment with substantial increases in production costs. Of 21 items in the average family budget cited by the Kiplinger Mazazine last September, only two—vacuum cleaners and local transportation fare—had gone up less than carpeting.

Mounting production costs, plus the demand for carpeting generally, have further affected the market, by removing what used to be a usual supply of stock patterns. Conditions do not now allow such anticipation-production, hence there are no accumulations of stocks to be moved under the inducement of price reduction.

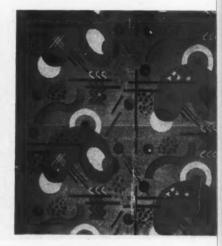
Long-wearing Velvets and Wiltons are available, however, in a wide range of pat-

terns at prices per yard only about 50% above those prevailing in these grades before the war. On this and the following two pages are reproduced styles from leading contract lines.

There has been considerable experimentation by carpet manufacturers with carpeting combining wool and other fibers, particularly of the plastic family, such as rayon and nylon. The problem has been to produce this type of carpeting in contract grades. The first to be announced for the theatre and similar markets is a drumprinted Velvet developed by Alexander Smith & Sons, using equal amounts of wool and chemical fiber.



Above and adjoining are two patterns from the new line of RCA theatre Wiltons. That above is named the Acanthus Leef, classic motive for traditional elegance.



The forthright expression of modern whimsy in the other RCA number has suggested the name Sophisticate.

Continued on next page.

THE MARKET IN

#### Luxury Underfoot





Modern abstract interpretations of leaf and flower, plus imaginative moderns, provide a variety of floor schemes, in both scale and feeling, in these Wiltons among Mohawk theatre carpetings. All are custom made, but of different grade classification. Starting below and swinging around from the left: Braeside (BR-15), Saratoga (8A-41), Huntleigh (HH-26), Shelburne (SB-63), Saxony (MS-95), Lobby (W-321-10), and Saratoga (SA-34).







Two more patterns in RCA theatre carpeting
—above, a modernized flower motive called
"Cool Daisies"; at right, modern swirls.





MOTION PICTURE HERALD, NOVEMBER 4, 1950



# On the House

THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

## The Ban on Theatre Construction: IS THIS WHIP NECESSARY?

A COUPLE of months ago, the Government, in launching the post-post-war defense program (for which members of the motion picture industry, like all other Americans, are grateful to the Commies of North Korea), issued an order allocating materials for this effort.

According to that order, if you want to manufacture something that needs a defense material, you must apply to the Government for an allotment. If enough cannot be spared from the defense effort, you can't have it.

That makes sense. And because it does, the Government's latest order, the wholesale, categorical, arbitrary ban on theatre construction and modernization does not.

The order prohibiting construction, willy nilly, of anything concerned with amusement (in which motion picture theatres are lumped with honkey-tonks, race tracks, "piers used primarily for recreation," and what have you) was issued, according to William H. Harrison of the National Production Authority, "to conserve important materials, particularly certain metals in short supply, for national defense needs."

Which immediately suggests two questions, to wit: What the hell was the allocations order supposed to do? And, what defense materials, "particularly certain metals in short supply, are required for theatre construction and modernization?

#### SOME HORRID THOUGHTS:

Assuming that the allocations order was intended to do what it said, and knowing that the needs of a theatre do not invade those of any such military effort as this, we can only look elsewhere for the motive of this new order that whips the motion picture theatre business for having no other purpose in life than to amuse. Could the reason be "political psychology"? Verbal asides off the record, reported from Washington just prior to issuance of the

order, pointed clearly in that direction.

There is of course an effect of the ban which is acceptable in the theatre business from a certain point of view. The prohibition installs protection against new and more effective competition from within.

But with an exhibition plant that has many vestiges of eras past and gone, and with a critical need to advance the art and its exploitation against home television and increasing appeal of other recreations, that seems like a short-sighted point of view. This is hardly the time to hamstring the theatrical motion picture. The theatregoing habit might prove too delicate to withstand a lack of energetic cultivation.

#### ONE HAND WASHES THE OTHER

There is something else that should not be overlooked. Let us quote from the New York *Herald Tribune's* story on the order:

"Today's construction ban policy was immediately protested by H. E. Foreman, managing director of the Associated General Contractors of America. In a telegram to William H. Harrison, NPA administrator, he cited the language of the order predicting a crackdown on other unnamed non-essential building.

"'This,' he said, 'has the effect of placing all construction to be undertaken from this date in serious jeopardy pending the ruling on each individual project. . . . This is far more drastic in effect than anything applied during World War II.'"

Short-sighted indeed would the motion picture business be if it did not see the possibilities of utterly arbitrary restrictions upon construction. For building is America's top industry. Unemployment therein could mean quite a lot at the theatre boxoffice. It behooves nobody, but nobody, in the motion picture industry to be sympathetic toward really unnecessary restrictions that cramp the style of any industry.

What can be done now about the order? Wouldn't know.—G. S.

#### Story About a Farmer and a Book

A story told by Claude Lee, long Paramount public relations executive and now vice-president of Tom Connot Associates, in speaking on current conditions in the motion picture business, at the Tesma Trade Show in Chicago latements, goes about like this:

UMI

One sunny June effernoon a book selesman drove into a farmer's yard and found the agrarian sitting on the edge of the back porch. The selesman took a quick look at the unpainted barn and a listless rooster and got out of his can the had a book on modern farming methods. However, he found the farmer uninterested.

"But," protested the salesman, "this book will help you farm better."

The farmer shook his head. "Noz know I don't want it," he said. "I sin' farming now helf as well as I could."

One aspect of current conditions in the need for modernization—of theatre buildings and interiors, of equipment. In not supplying that need to the fullest, is the theatre business dealing with these new times only half as well as it could?

This publication has been suggesting efforts to bring about larger pictures, stereophony, stereoscopy. To the showmen whose message eppears on the opposite pages, progressive though he is these would be things "In the book." He would have the business get off the porch and apply promptly the tools if has.

We enthusiastically agree

make the Theatre
BETTER THAN EVER
for movies

MOTION PICTURE HERALD, NOVEMBER 4, 1950

#### 

N A recent article in Better Theatres, technical developments—such as large pictures with third-dimension sound, and also third-dimension pictures—were urged, among other things, as ways to combat the threat of home television and other competitive recreations. Developments of that kind certainly should be pursued. But the prospect of technical advances must not divert the motion picture theatre business from one of its most urgent needs, which is modernization.

This need is not something that has just happened. It has been coming upon us for many, many years, growing bigger and bigger as thousands of our theatres got older and older. Improvements in equipment, and better methods of applying it, have accelerated that process of obsolescence.

This, I think, has not been widely enough realized in our efforts to meet the new conditions under which we must attract the public to our theatres. It is not sufficient that a few exhibitors modernize their theatre buildings and bring their equipment up to the top standards represented by today's equipment. That effort must characterize motion picture exhibition as a whole.

The public at large must be impressed. Clearly facing us is an institutional selling job for everybody with investments in motion picture exhibition. Each of us then will draw from it his own share of the benefit.

Ours is no longer an industry young in years. But we can keep young, and growing, in service. Thousands of our theatres are identified with the past, in looks, in atmosphere, in mechanical standards. Bringing them up-to-date cannot be postponed.

Let us by all means work towards a more forceful kind of performance in the future. But to modernize in every way possible, so as to get the most out of what we already have, is something that must be done now.

Harry Cuthur

HARRY C. ARTHUR, JR. president of Fanchon & Marco, Inc., owners and operators of theatres in St. Louis and Los Angeles

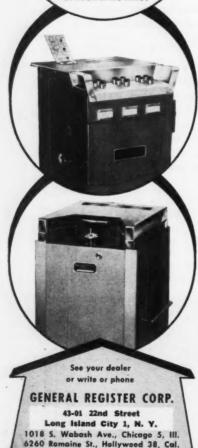


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#### On the House continued

#### History-Making Tesma Show



Directors of the Theatre Equipment and Supply Manufacturers Association who staged the record 1950 trade show and continue in office for another year. Seated: Roy Boomer, secretary and treasurer; Oscar Neu, president of Tesma and of Neumade Products, New York; J. R. Hoff of The Ballantyne Company, Omaha, vice-president of Tesma. Directors (standing, left to right): D. R. Matthews, Motiograph, Inc., Chicago; Erwin Wagner, Wagner Signs, Chicago; L. W. Davee, Century Projector Corporation, New York; Clarence Ashcraft, Ashcraft Manufacturing Company, Long Island (city, N. Y.; J. F. O'Brien, RCA, Camden, N. J.; J. L. Nolan, National Carbon Company, New York; Lee Jones, Neumade Products; W. A. Gedris, Ideal Seating Company; H. B. Engel, Golde Manufacturing Company; E. J. Vallen, Vallen, Inc., Akron, Ohio; Fred Wenzel, Wenzel Projector Corporation.

IN ITS STORY on the 1950 Tesma Trade Show and joint conventions of theatre equipment manufacturers and dealers, *Motion Picture Herald* said (issue of October 14th):

"The industry's 'unity movement,' expressed most concretely in COMPO, appears at last to mean all sections of the business, not merely production, distribution, and exhibition."

This referred to the resolutions looking toward membership of the equipment organizations in COMPO, and their conventions concurrently with those of exhibitor associations.

The 1950 exposition thus made news from an unexpected direction. And it was timed with an array of exhibits so big and representative that it cried for some arrangement, without further postponement, whereby theatre people could most conveniently attend it. From about 60 in the first show five years ago, the exhibits had

grown to 125. Few trade exhibits of any industry have a larger number.

J. R. Hoff of The Ballantyne Company, Omaha, introduced the resolution calling for co-ordination of trade show and exhibitor organization conventions, while Lee Jones of Neumade Products, New York, seconded it.

The resolution for study of admission into COMPO was presented by Bob Engel of the Golde Manufacturing Company, Chicago, and seconded by Edward Lachman of Lorraine Carbons, Inc., Boonton, N. J., and theatre operators prominent in the Allied States exhibitor organization. The Theatre Equipment Dealers Association voted immediately to become a member of COMPO.

No date and city were set, of course, for the 1951 trade show, since they depend on the outcome of conferences with exhibitor organizations, as contemplated in the Tesma resolution.

#### DEFENSE, COSTS AND OBSOLESCENCE

(Continued from page 14)

necessary to give theatres a lot of gilt and ornamental plaster to "sell" the screen play, so the idea of function and modernism took over in theatre design. As a result, costs still stayed far below those of the 1920's—from \$150 to \$200 a seat, only occasionally as high as \$250. And admission prices were higher than before.

#### THE SITUATION TODAY

World War II is not altogether a blank space in our record, for some theatre con-

struction was allowed in spite of the tremendous requirements of the nation in ships, guns, ammunition, barracks, and every kind of supplies for the fighting forces. Hundreds of applications for the right to build or remodel a theatre were processed by the Government committee on which the writer served, and around 10% of the applications were approved.

The end of World War II ended an era in many things, and quite plainly this is a new one in the motion picture industry

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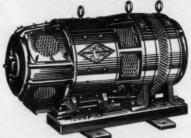
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The Super is designed, and tool-equipped especially for theatre cleaning.

Here are a few things you can do with a Super: Keep screen bright, clean—sound holes clear; Reach over-head decorations and objects 10 feet up plus reach of operator; Blow popcorn boxes,

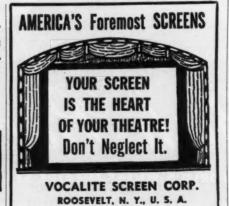
candy wrappers and other debris out from under eats down front for easy disposal.

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as well. There has come in television at least a threat to the habit of theatregoing which the picture theatres must fight. At the same time, there are more pictures in natural color, and the technical fellows in the industry know how to do other things better than before. Pictures can be better lighted, therefore be bigger. Also, third dimensional effect in both sound and picture seem to be on the way. So the scheme of change and progress goes on, just as it has through all those years covered by that big file of records which we have been keeping since 1904. To stop that in any great industry would be to kill it off eventually. But fortunately change and progress can't be stopped.

#### DESIGN ADAPTED TO NEEDS

As we have said, theatre architects have figured in this story of change and progress because they have had to give the industry the kind of buildings it needed in its different periods of growth. Today we have got to give consideration to obsolescence as never before, because thousands of theatres built long before the war, and way back into the 1920's and even teens, are run down structurally and in appearance, are old-fashioned in style, and don't conform to improvements in equipment and new standards of comfort and convenience. Furthermore, maintenance and operating costs are not as high as the way skillful theatre architects design today.

It is pretty hard to modernize some of these old houses without spending a large sum of money, and in some cases it would be cheaper in the long run practically to rebuild them. Also, some of them are in locations not so good as when they were built and they might have to give up to theatres built elsewhere. Probably most, however, can be effectively salvaged at reasonable cost.

The fact is, theatre construction costs are reasonable compared with the rise in costs of almost everything else. What did we find in our records—\$300 to \$400 a seat back in the 1920's! This range was brought down to \$150-\$250 in the 1930's. Since those periods, admission prices have gone up considerably-half again as much and more. But we theatre architects can design a theatre better for its job today that can be built within a range from \$165 to \$200 a seat.

Experienced, progressive architecture can continue to be an important factor in the success of the motion picture industry. We architects who know the picture business, what it needs technically and economically, are able to contribute to the progress of this great medium of entertainment by making adjustments in plans and materials to conform to the times. That is how, as the record shows, the necessary constructions costs have actually been effectively reduced.

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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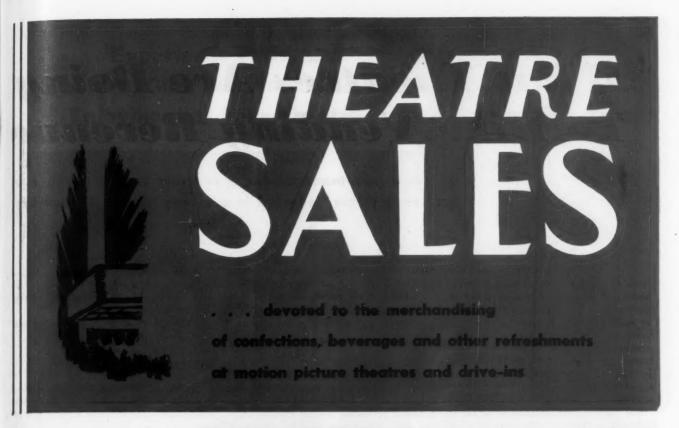
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#### Refreshment Mook Recently Styled by A Leading Circuit

■ This confectionery, beverage and merchandise stand installed in the fover of Walter Reade Theatres' Majestic theatre in Perth Amboy, N. J., was built to specifications of that circuit after much study of merchandising arrangement and designing for attractiveness with convenient adaption to space conditions. The stand, identified in wood letters as the "Refreshery," face the entrance. It is of wood construction with unusual plexiglas covers which slide entirely out of view, allowing patrons to serve themselves as they select. The unified design provides a ceiling with downlights illuminating the display brilliantly. Rubber matting rims the case to protect the carpeting. Merchandise offered includes popcorn, nuts, candy, ice cream, soft drinks and cigarettes.



### What Theatres Are Doing To Hike Vending Revenue

... and how management is reacting to the increase in bar candy prices, reported in a survey across the country.

WITH FALL putting the season of regular theatres into full swing, theatre management is looking ahead to many months of increased revenue from the snack bar. What's more, a survey indicates, there is a stepping up of efforts to promote sales, in what appears to be even greater appreciation of the need to combine the idea of salesmanship with that of patron-service in the operation of this department of the theatre.

Fall brought also the problem of candy bar pricing. How will bar prices at theatres be affected by the price increase recently announced by most candy manufacturers? Many persons in charge of theatre merchandising were asked about that also. . . . But first the trends reflected in merchandise selection, promotion ideas, and equipment.

#### SOME ADDED OFFERINGS

Assorted nuts in paper bags, selling from 10c to 25c each, supplied by the Kelly Nut Company, have recently been placed on sale with considerable patron approval in Boston regular theatres. Boston drive-in food bars have been featuring pizza, fried clams, and peanuts-in-the shell the past season.

Buttered popcorn with butter added as ordered is a new trend in the Kansas City area, the product selling at 20c, against 15c for unbuttered corn.

Taffy apples are a best seller in most Chicago theatres.

#### DISPLAY IMPROVEMENT

Several Kansas City theatres are using a new type of self-service ice cream unit with a half-open flexiglas dome. The advantage is faster service.

Flashers to animate the display and attract attention are being used at the candy and ice cream counters of Golden Gate Theatres in San Francisco.

At Loew's Warfield, in San Francisco, mezzanine drink machines have been recessed so that they take up less room and make the mezzanine more attractive to the patrons.

The refreshment nook of the Paramount in San Francisco, has its name, "Sweet Spot," attractively lighted in neon under the roof of the overhead section.

Fox West Coast Theatres reports 100% increase in ice cream sales since their Picka-Bar was installed several months ago. It is a 48 foot bar with a background painting of Sir William Beechey, valued at \$35,000, flanked by old French bronze lights

A number of Chicago theatres are getting increased nut sales with machines which keep nuts salted and warm and roasted.

The Buttermat, a glass container used on popcorn machines, developed by the Confection Cabinet Corporation, has been boosting popcorn sales in Kansas theatres by visibly moving the butter around in the popcorn machine and keeping it constantly warm.

#### PROMOTION IDEAS

Drink machines are being added to many theatres which already had counters at which drinks are sold. The new machines





Commonwealth Theatres in the Kansas City area have been remodeling many of the confection service installations. Here is an interesting example supplied by the Blair theatre in Belleville, Kan., where two rear rows of seats and the standee rail (left) were removed and the eye-fetching installation pictured above installed at this conspicuous point, with the auditorium walled off and finshed, like the bar, in nail-studded leatherette.

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## Experience Proves: Chewing Gum Will Add to Their Enjoyment of Your Theatre





Yeadon Theatre, Yeadon, Pa., gets extra profits from display of well-known brands of chewing gum.





Esquire Theatre, Chicago, Ill., offers chewing gum and candy for the convenience of patrons, extra revenue

## You build good will and extra profits by selling and displaying popular brands of chewing gum

Many of your patrons get more fun out of watching a movie when they chew gum. Chewing helps them relax and puts them in a better mood to enjoy the picture. By providing chewing gum at a convenient spot you can help your patrons get the fullest pleasure from their visit to your theatre. Yes, it's easy to build extra good will and extra profits, too. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" Chewing Gum, and other popular, fast-selling brands. Your patrons will appreciate this service, and you'll be surprised at how much revenue will come in from the sales of chewing gum.



have proved particularly valuable in attracting outgoing patrons after the drink bar is closed.

The idea of accessibility of theatre confectionery service to pedestrians passing the theatre, has prompted some Kansas City theatre owners to have concession rooms with windows or doors to the sidewalk as well as into the foyer. There is an indication that some of these customers, having thus made this much contact with the theatre, get an impulse to see the picture there, at that moment or a little later.

Many circuits and some individual operation's are stepping up their selling techniques, especially in the encouragement and training of snack bar attendants or operators, some by giving prizes to operators who increase their sales

And the practice of having intermissions for refreshments is becoming more widely adopted. In some cases attendants walk down the aisles during intermissions selling ice cream and soft drinks.

#### CANDY BAR PRICING

In most instances the nickel candy bar is still being sold for a nickel, but stress on the 10c bar is gaining momentum daily.

Leon Levenson, general manager of candy and vending for American Theatres Corporation, says:

"We feel that the 5c bar will gradually disappear from the market, so that if we raise the 5c bar to 6c or 7c it would only



"In England we are fast approaching the standard of the United States in our confection sales units," writes P. Terer, manager of the Odeon in Ealing, London, sending this photo of a new candy bar arrangement in that theatre.

be a temporary move before the 10c bar replaced it."

All theatres but one theatre in Atlanta are still getting five cents for the nickel candy bar, but it is expected there, too, that soon all bars will be 10c.

Larry Wallace, field manager of Boston Candy Concessions, Inc., states that

his company is not considering raising its candy prices to theatre patrons, but instead is emphasizing the 10c bar in an effort to educate the public to that price if and when the 5c bar disappears from the market.

Chester Miller, purchasing agent for United Detroit Theatres, reports that so far that circuit is hanging on tenaciously to its traditional 5c and 10c candy bar price policy.

In four San Francisco theatres, however, nickel bar prices have been raised to 6c, with the dime bar price hiked to 12c, with no notable reaction by patrons and sales remaining the same.

According to operators in the Chicago area there is a definite trend toward dime candy bars. But many there feel that the nickel candy bar will probably always be with us, on the grounds that there are some people who cannot or will not spend more than a nickel for a bar of candy.

Whatever the future of the nickel candy bar, however, give the public good products and they'll buy them, regardless of the price, is the way the situation is viewed by Ray Carsky, confection buyer of Balaban & Katz Theatres, Chicago.

· And on this theatre management is agreed: that in order to make sales, confectioners must be showmen, always searching for new ideas, new methods of presenting product, and new merchandise. As expressed by one theatre executive in the Kansas City area, the "Five S's" are needed to promote and increase refreshment sales: Showing, Selling, Selection, Specialties, Speed.

The quicker the patrons see the confectionery bar, the more impressive and attractive it is, the more distinct the view of items, the more varied the selection, so much quicker and stronger the impulse to buy.



Space beneath a staircase has been turned into a snack bar with mirrors, wood panelings and a corner-piece style of display, at Loew's Warfield in San Francisco. Manager Boyd Sparrow stresses appearance in promoting sales. Vending machines on the mezzanine (right) are recessed with a framed panel that can be removed for servicing.



MOTION PICTURE HERALD, NOVEMBER 4, 1950

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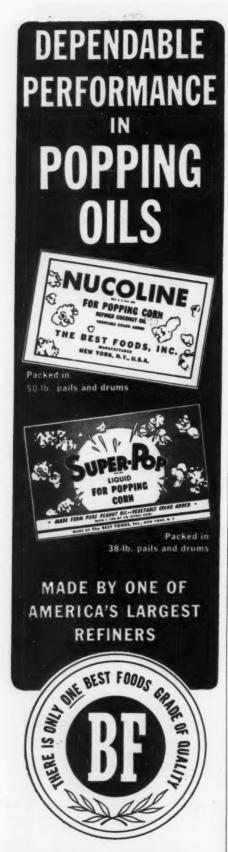
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## Candy Trade Expects Price Rise To Bring Conversion to Dime Bar

THE NICKEL as a handy coin with which to purchase a bar of candy, either over the counter or from a machine, is seen by the confectionery trade to be fading into a memory. "The end of an era," the publication *Gandy Industry* calls the recent rise in the manufacturer's price of nearly all bars in the 24-count chocolate classification to 80c a box.

The question now asked in the trade is: Will the rise mean an increase in the retail price to an inconvenient one of, say, 6c; or will manufacturers shift to a dime bar? Many of them think the dime bar is coming, according to an article on this "crossroads" of the candy industry in the Wall Street Journal.

"Though the 6c prices haven't showed up yet on many of the nation's retail counters, they soon will," prophesizes the *Journal*, then quoting one manufacturer as saving:

"But this time there's a difference. While the manufacturers have advanced prices on the nickel bars, many of them have decided it's about time to ditch these anemic candy pieces and make an honest dime bar the standard size."

Yet the Journal writer, Lee Geist, found other confectioners opposed to the dime bar, illustrating this attitude with this comment from J. L. Stahl, Jr., sales promotion manager of Hershey:

"I'm in the nickel candy business and I expect to stay in the nickel candy business. There are a lot of kids that have a nickel but don't have a dime, and there's a better chance of their having 6c than 10c."

Mr. Geist found the preponderance of opinion, however, on the side of conversion to a dime bar. He gives one manufacturer's reasoning in these words:

"Candy, the bars especially, is largely an impulse buy. If a customer gets a 10c increase on a pound box, he shrugs it off and buys anyway. But if he has to pay six or seven cents when he expects to pay a nickel—well, the impulse disappears."

Mr. Geist reports that the confectioners are seeking a bar that is less than twice the size of current bars but still big enough to satisfy, with established quality maintained. They think the present nickel size is as small as the bar can safely be, hence there can be no reduction of it to meet the new cost level.

The attitude of Candy Industry is that the dime bar is inevitable. "In fact," the publication states, recalling an editorial of two years ago, "we felt then as we did throughout World War II, that the direct and sharp changeover from nickel to dime bar selling constituted a more sound program than such temporary time-marking, halfway measures as the raising of prices which meant the retailing of bars at varying, fractional figures, none of which have been favorable to hard-hitting merchandising. . . ."

It thus appears certain that the nickel chocolate bar will soon give way, with rare exceptions, to one size to cost a dime,

#### 25% of Popcorn Exhibits Are Aimed at Theatres

THE GROWING significance of the motion picture theatre in the merchandising scheme of the popcorn field was well reflected in the exhibits at the 1950 convention of the National Association of Popcorn Manufacturers at the Stevens Hotel in Chicago, October 25-27. This sixth annual meeting of the association attracted an attendance estimated at approximately 1,000 persons. Altogether, there were around 50 exhibits representing all phases of the popcorn business, and about a quarter were directed at motion picture theatres.

Prominent among the exhibits of particular interest in theatre operation were popcorn machines and warmers, peanut (Continued on page 40)

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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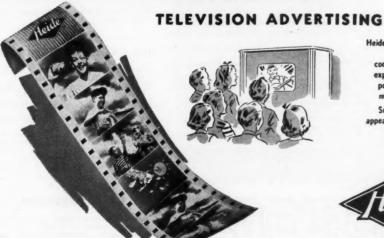
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COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America. San Antorio.

Delaware Punch Company of America, San Antonio 6, Tex. Pepper Company, 429 Second Avenue, Dallas

Z, Texas.

Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.

Tenn.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Mission Dry Corporation, 5001 S. Soto Street, Los Angeles, Calif.

Nehi Corporation, 10th and 9th Avenues, Columbus, Ga.

Ga.
Orange Crush Company, 318 W. Superior Street,
Chicago 10, Ill.
Pepsi-Cola Company, 3 W. 57th Street, New York,
N. Y.
Red Rock Bottlers, Incorporated, 901 W. Peachtree,
Atlanta, Ga.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.

ester 3, N. Y.
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
Spacarb, Incorporated, 311-17 E. 23rd Street, New
York 10, N. Y.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.

erly Hills, Calif.

Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.

Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.

Wonder Orange Company Co. M. Wacker Drive, Chicago 6, Ill.

Orange Company, 223 W. Erie, Chicago 10,

#### BEVERAGE DISPENSERS

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Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.

COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.

Drincolater Corporation, 3700 Oakwood Youngstown, Ohio.

The Fischman Company, 10th & Allegheny, Philadelphia. Pa.

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phia, Pa.
Green Spot, Incorporated, 1501 Beverly Boulevard,
Los Angeles, Calif.
Knickerbocker Beverage Dispenser, Incorporated, 453
6th Avenue, New York, N. Y.
Mission Dry Corporation, 5001 S. Soto Street, Los
Angeles 54, Calif.
Multiplex Faucet Company, 4319 Duncan Avenue, St.
Louis, Mo.

Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.

Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo. West Coast Sheet Metal Works, 935 Venice Boule-vard, Los Angeles 15, Calif.

#### CANDY

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill. Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4655 W. Kenzie, Chicago, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill. Charms Company, 601 Bangs Avenue, Asbury Park, N. J.

N. J.
Chase Candy Company, 4230 Gravois Avenue, St.
Louis 16, Mo.
The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
Cook Chocolate Company, 4825 S. Rockwell, Chicago,

III

The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.

cago 13, 1ll.

Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.

The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.

Ferrara Candy Company, 2200-10 W. Taylor, Chicago, Ill.

Ferrara Candy Company, 2200-10 W. 149,007, Cancago, Ill.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
HENRY HEIDE, Incorporated, 313 Hudson Street, New Yorok, N. Y. See page 37.
Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
Hollywood Candy Company, Chestnut & Calumet, Centralia, Ill.
Tom Huston Peanut Company, 900 ith Avenue, Col-

Centralia, Ill.

Tom Huston Peanut Company, 900 ith Avenue, Columbus, Ga.

Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.

Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.

Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.

Lamont Corliss & Company, 60 Hudson Street, New York N. Y.

York N. Y.

Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.

Life Savers Corporation North Main Street, Port Chester, N. Y.

Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.

M & M, Ltd., 200 N. 12th Street, Philadelphia 6, Pa.

Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.

Mason, Au & Magenheimer, Confectionery, Manuface, Mason, Au & Magenheimer, Confectionery, Manuface, Manuface, Manuface, Confectionery, Manuface, Manu

Cago 35, 1II.

Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.

National Licorice Company, 106 John Street, Brooklyn, N. Y.

New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.

Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.

Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadel-phia, Pa.

phia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Thomas D. Richardson Company, Atlantic and I,
Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Shotwell Manufacturing Company, 3501 W. Potomac
Avenue, Chicago, Ill.
George Siegler Company, 408 W. Florida, Milwaukee
4, Wis.
Sweets Company of America, Incorporated, 1515 Wil-

Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St.
Louis, Mo.
James O. Welch Company, 810 Main, Cambridge,
Mass.

Milbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.

#### DISPLAY CASES

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio. Confection Cabinet Corporation, 234 Central, Newark, N. J.

Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich. Supurdisplay Corporation, 233 E. Erie Street, Mil-waukee, Wis. Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif. West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

#### FOOD SERVICE EQUIPMENT

Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. Kneisley Electric Company, 2509 LaGrange, Toledo, Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.

#### FOOD SPECIALTIES

Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. Coast Packing Company, 3275 E. Vernon, Vernon, Calif. Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio.

#### GUM, CHEWING

American Chicle Company, Thompson Avenue & Man-ly, L. I. City, N. Y. Beech-Nut Packing Company, 10 E. 40th Street, New York, N. Y.

WILLIAM WRIGLEY, JR. COMPANY, 410 N. Michigan Avenue, Chicago, III. See page 33. .

#### ICE CREAM

Borden Company, 350 Madison Avenue, New York 17, N. Y. ational Dairy Products Company, 230 Park Avenue, New York 17, N. Y.

#### ICE CREAM CABINETS, MACHINES

Anderson & Wagner, Incorporated, 8701 S. Mettler Street, Los Angeles 3, Calif.
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, III.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind.
Iccreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.

Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. Nork 18, N. Y.

Sweden Freezer Manufacturing Company, 3401 17th
Avenue, West, Seattle 99, Wash.

Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha,

#### ICE CREAM FREEZERS

General Equipment Sales, Incorporated, 824 S. West Street, Indianapolis 2, Ind. Mills Industries, Incorporated, 4110 Fullerton Avenue, Chicago 39, III. Sweden Freezer Manufacturing Company, 3401 17th Avenue, W., Seattle 99, Wash.

#### PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York 17, N. Y. POPCORN BAGS AND BOXES

DROLL THEATRE SUPPLY, \$25 W. Jackson Boule-yard, Chicago 7, Ill. DROLL THEATRE SUPPLY, \$25 W. Jackson Boulevard, Chicago 7, Ill.

MANLEY, INCORPORATED, 1929 Wyandotte Street,
Kansas City 8, Mo.
Oneida Paper Products, Incorporated, 10 Clifton
Boulevard, Clifton, N. J.
Rex Paper Products Company, 95-109 Onderdonk
Avenue, Brooklyn 6, N. Y.
Superdisplay Corporation, 233 E. Erie Street, Milwaukee, Wis.

POPCORN MACHINES

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C. CRETORS & COMPANY, 500 W. Cermak Road, Chicago, Ill. See page 40.

MANLEY, Incorporated, 1920 Wyandotte Street, Kansas City, Mo. See page 35.

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.

Viking Popcorn Machines, Incorporated, 1481 W.

Washington Boulevard, Los Angeles 1, Calif.

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Barteldes Seed Company, Lawrence, Kans.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.

Til

Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
MANLEY, INCORPORATED, 1929 Wyandotte Street,
Kansas City, Mo.
J. A. McCarty Seed Company, Evansville, Ind.
Northwest Popcorn and Seed Company, Box 277,
Delaware, Ohio.
Prunty Seed & Grain Company, 620 N. 2nd Street,
St. Louis 2, Mo.
Superdisplay Corporation, 233 E. Erie Street, Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.

POPCORN SEASONING

BEST FOODS, INCORPORATED, 1 E. 43rd Street, New York City, N. Y. See page 36. C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. C. F. SIMONIN SONS, INCORPORATED, Tioga & Belgrade Streets, Philadelphia, Pa. See this page. Wesson & Snowdrift Sales, 1701 Canal, New Orleans, La.

POPCORN WARMERS

Ace Manufacturing Company, 799 Grove Street, San Francisco 2, Calif. (DOI).

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (DOI)

C. CRETORS & COMPANY, 696 W. Cermak Road, Chicago 18, Ill.

Hollywood Servmaster, Incorporated, 1908 S. Vermont Avenue, Los Angeles 7, Calif.

Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif.

Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass.

Mass.
Superdisplay, Incorporated, 233 E. Erie Street, Mil-waukee, Wis.
West Coast Sheet Metal Works, 935 Venice Boule-vard, Los Angeles, Calif.

POPPING OILS

THE BEST FOODS, Incorporated, 1 E. 43rd Street, New York, N. Y. See page 36.

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.

C. F. SIMONIN'S & SONS, Incorporated, Tiogathis page.

SODA FOUNTAINS

Anderson & Wagner, Incorporated, 8701 S. Mettler Street, Los Angeles 3, Calif. Industrial Sheet Metal Works, 3020 Sylvan, Dallas 8, Tex.

Tex.

Peterson Show Case & Fixture Company, 5700 S. San Pedro Street, Los Angeles 11, Calif.

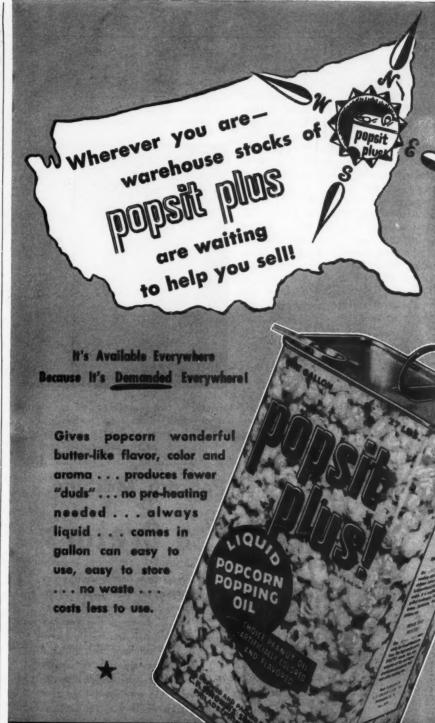
Phoenix Soda Fountain Company, Incorporated, 307 Bruckner Boulevard, New York City, N. Y.

Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.

VENDING CARTS

POBLOCK! & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 65.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BETTER THEATRES SECTION



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POPPING OIL SPECIALISTS TO THE NATION

39

venders, cellophane bags and other containers. Companies exhibiting products of these kinds included:

Manley, Inc., Kansas City; Super Display, Milwaukee; O. H. Boaz, Indianapolis; Star Manufacturing Company, St. Louis; Pronto Popcorn Sales, Boston; Chicago Popcorn and Supply Company, C. Cretors & Company, Krispy Kist Korn Machine Company, and Mission Dry Corporation, Chicago.

Newy elected officers of the NAPM are Leonard M. Japp of Special Foods, Chicago; president; Ruby C. Adams, Adams Popcorn and Supply Company, Lansing, Mich.; vice-president; John T. Mac-Namara, Blue Star Foods Corporation, Rockford, Ill.; treasurer.

Thomas J. Sullivan of Chicago was promoted from executive secretary to the new post of executive vice-president.

#### COMPACT SODA DISPENSER

A beverage dispenser for locations having moderate-to-heavy sales volume has recently been developed by Canada Dry. Called the "Fountainette," it is equipped to deliver three flavors of pre-mixed beverages. Occupying a space of 24x30 inches, it contains a carbonator for producing

sparkling water, three 2-gal. syrup tanks, draft arms, six water reserve tanks, and a self-contained refrigeration unit for chilling both syrup and water.

Other advantages cited are that it can be arranged to deliver three carbonated



drinks, or two carbonated and one "still" drink; that it takes an unusually large reserve of carbonated water enabling it to handle peak loads; and that it promotes its own merchandise with a fluorescent sign on the draft arm box. In the event of mechanical or electrical failure, the unit can still dispense non-carbonated drinks.

#### "BIG PAY" A NEW BAR

A new candy bar with the name of "Big Pay" has been introduced by the Hollywood Candy Company, Centralia, Ill. It is a combination of coconut nougat, toasted almonds, caramel and chocolate. It is available in 120-count Vend Pack and regular 24-count display boxes.

# KNAPSACK DISPENSER FOR HOT OR COLD DRINKS

A knapsack type dispenser for either hot or cold beverages, constructed of lightweight aluminum, for sale of beverages in a cup among cars of a drive-in, and any similar application, has been marketed by the Kneisley Electric Company, Toledo,



"just like" a Cretors

there's No Other Popcorn Machine



Cretors was <u>first</u> to use the wet popping principle (popping corn directly in the salt and seasoning)... <u>first</u> with the inverting popping pan and the time saving 360° dump. Quiet, efficient Cretors machines have proven themselves in action for 65 years. So why not get the best... get a Cretors.

Check past performances... find out why theatre men select a Cretors. Years of "know how" go into the making of each Cretors machine. This experience means more profits for you, because Cretors machines last longer, stand up better under constant use,

65th
Anniversary

and have "buy" appeal. When choosing a machine remember, there's no other "just like" a Cretors.

C. CRETORS & CO.

manufacturers of various products including projection arc current rectifiers long used in theatres.

Displayed in a theatre equipment exhibit for the first time at the Tesma Trade Show in Chicago last month, the dispenser has been in trial use for about a year. In one test reported by the manufacturer, the vender served 375 6-oz. drinks in less than three hours, which period included time for refilling

With housing of aluminum, the tank and valve are of stainless steel, while the tank is insulated wit ha fiberglas. Weight is 40 lbs. filled, 12 lbs empty. It has a built-in receptacle for paper cups, and the valve measures each serving before releasing the liquid, thus protecting the operation from waste due to carelessness.

Both tank and valve are readily removable for cleaning, without use of tools. A standard is also available for counter use of the dispenser should this be desired on certain occasions.

MOTION PICTURE HERALD, NOVEMBER 4, 1958



# "NO FINER **IN-CAR SPEAKER EXISTS** ON THE MARKET

writes H. E. Hanson, co-owner and operator of two drive-in theatres in South Dakota.

HEN you consider the investment behind a drive-in theatre, as well as today's operating costs, it's only common sense to take a good look at the point-of-sale...how well are your patrons hearing the show?

Drive-in operators tell us they experience more consistent success with General Electric speakers than with any other make. In two years, writes Mr. Hanson, he has replaced only two G-E speakers out of a total of 800 installed in his theatres. That's a replacement ratio of less than one-eighth of one per cent a year!

There's a reason for this. General Electric knows

the sound problems of drive-in operation, and builds in-car speakers to meet them. At Electronics Park, where research never stops, engineers put these speakers through exhaustive tests before approving them for sale. They test them acoustically -to reduce spurious response...they test them electrically-to assure peak power handling capacity ...they test them structurally-to make sure they will deliver superior performance in any weather.

In a nutshell, here's our whole pitch-drive-in operators who specify in-car speakers made by General Electric find that their replacement costs come down-and stay down!

#### HAVE YOU RECEIVED YOUR SAMPLE VOICE COIL YET?

We have one for every drive-in operator and manager. It's a waterproof Aluminum Voice Coil—the heart of every G-E speaker—in an unusual package. It shows you at a glance what we mean when we say this Voice Coil is the hottest feature in drive-in speakers today! Write us, and it will be in the mail to you-free! General Electric Company, Section 28110, Electronics Park, Syracuse, New York.



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Page 55

# The DRIVE-IN



A department conducted By WILFRED P. SMITH

for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J. WRITE IN: Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.

# Winterizing the Drive-In

COMES NOW the time when many a drive-in theatre owner turns his thoughts to closing his theatre for the season. In the automotive field they have happily hit upon the phrase "winterizing" to call the motorist's attention to the fact that when wintry winds begin to blow it's time to pull the car into a service station for special attention, if he wishes to avoid trouble and protect his investment.

The same conditions hold for the drivein theatre operator, except that much more is involved than simply a change of oil, grease and the addition of anti-freeze solution to the radiator of a car.

The most delicate and expensive equipment is that housed in the projection booth, and that's where the greatest damage will occur if there is not proper protection. In extremely cold locations I would recommend that a thermostatically controlled electric heater be installed in the booth and set to maintain a steady temperature of approximately 50°.

Still another means of preventing moisture in the projection equipment is to run an extension cord with a 60-watt bulb in the projector and another in the soundhead. All lenses, reflectors, and condensers should be removed from the machines, be securely wrapped and placed in safe, dry storage. All accessory should then be packed with petroleum jelly or a similar lubricant.

In some locations it is advisable to apply a coat of petroleum jelly (such as Vaseline) over the exterior surface of equipment. Anyway, the machines should be covered with blankets or tarpaulins. The amplifiers, too, should be well covered and a light bulb placed inside the covering to combat condensation.

#### **MOTOR-GENERATORS**

Winter care of the generator is also of great importance. With that thought in

mind the Hertner Electric Company has issued a bulletin on what to do to protect this item of equipment during the lay-off months, and it is most comprehensive. Unless there is danger of a flash flood resulting in immersion of the motor-generator, the following are the necessary protective steps:

- 1. Open main switch ahead of starter.
- Wipe off all grease or oil that may have worked out of the bearing to overgreasing or oiling. Blow out all dust or lint.
- 3. Raise the generator brushes from the commutator by lifting them off just far enough so that the spring-tensioned fingers, which in normal operation exert pressure on the top of the brushes, drop behind the brushes to hold them off the commutator, but still in the brush box.
- 4. Cover the motor-generator with a close fitting and heavy tarpaulin, tieing it down snugly to avoid the possibility of rodents getting into and nesting in the electrical wiring.

The tarpaulin will prevent excessive sweating due to changes in temperature. With electrical windings having a baked on insulating varnish impervious to moisture, there is no danger of humidity and dampness affecting them. Similar instructions on the winter care of various other makes of generators doubtless can be obtained from the manufacturers.

#### SPEAKERS AND HEATERS

Many drive-in operators have removed all speakers and heaters and placed them in dry storage for the winter months. However, it has been my experience that the expense involved in removal, storage and replacement of speakers and heaters can be avoided by using waterproof paper, or plastic bags, made to the measurements of the speaker and heater equipment. These bags are simply slipped over the top of the

MOTION PICTURE HERALD, NOVEMBER 4, 1950

BET

# It' Always GOOD BUSINESS to Install ADLER CHANGEABLE LETTER DISPLAYS

ADLER
LOW COST
"SECTIONAD"

DISPLAYS

ADLER
"THIRD DIMENSION"
PLASTIC and
CAST ALUMINUM
LETTERS

ADLER
GLASS-INFRAME
UNITS AND
Exclusive
"REMOVAPANEL"
FRAMES



Suburban Drive-In Theatre, Bradenton, Fla., with Adler "SECTIONAD" Changeable Approach Board, 20' long x 4 lines high, displaying 17" and 10" Adler Plastic Letters used interchangeably.

ADLER "SECTIONAD" provides a new, inexpensive baked enamel galvannealed steel or porcelain enamel background for the main attraction board or approach board changeable program displays of Drive-In Theatres.

Available in 14" and 7" high sections to build up displays of any height for any number of lines of letters — and in 10' and 5' long sections for displays of any length. Used with ADLER "THIRD DIMENSION" PLASTIC AND CAST ALUMINUM LETTERS. Your local Adler Distributor will help you with your "SECTIONAD" Display. FREE FOLDER ON REQUEST.



Millbrae Theatre, Millbrae, California, showing Adler 17" and 10" Plastic Letters used interchangeably on Adler Stainless Steel Glass-in-Frame Units.

ADLER GLASS-IN-FRAME CHANGEABLE DISPLAYS are absolutely essential to profitable operation of both regular and Drive-In Theatres, approach boards, and commercial enterprises of all kinds. ADLER "THIRD DIMENSION" PLASTIC AND CAST ALUMINUM LETTERS in all popular sizes, may be used interchangeably on the same frames. "REMOVA-PANEL" FRAMES, an exclusive Adler feature, save their cost quick in changeable sign maintenance. ASK FOR COMPLETE CATALOG — no obligation.

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# Comprehensive Parts and Repair Plan

YOU GFT maximum protection against costly shutdowns with the RCA Comprehensive Parts and Repair Plan. It's tailored to fit your individual needs, regardless of make or type equipment you use.

The money-saving security advantages of this Plan are yours at a cost so low, a few admissions daily pay for it. Some of the services you get are:

Replacement of vacuum tubes, exciter lamps and mechanical parts for sound equipment which fail from normal usage . . . including amplifiers, soundheads, power supplies, faders and speakers.

A-1 maintenance of your projectors. Material installed in the booth by your projectionist is supplied by RCA, transportation prepaid.

Replacement parts for arc lamps, power supplies (including tubes for rectifiers), magazines, hand and automatic rewinds, film splicers. The plan can even include such expendables as reels, film cement, lens cleaner and oil!

Major repairs and complete overhaul of projectors, intermittent assemblies and motor-generators are included, too. For such repairs outside the theatre, RCA pays labor and transportation as well as material costs. And you can even get a "loaner" unit at no charge while yours is being repaired.

Don't gamble with costly, unexpected repairs. Protect yourself with the RCA Comprehensive Parts and Repair Plan. Write for free new folder—"Performance Security."



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POLA-RAY PROJECTION SCREEN COMPANY, INC. 207 SECURITY BUILDING - PASADENA 1, CALIFORNIA

. . .



posts, gathered at the bottom and secured with stout cord. A few small holes should be punched in the under-side of the bag to prevent condensation of moisture.

#### RESTROOMS AND OFFICES

All water pipes, flush boxes, commodes, etc., should be drained. Then anti-freeze or kerosene should be placed in all traps,

The ticket register should be removed from the box-office, heavily greased and placed in warm storage.

All directional signs should be covered or taken down. If taken down, they should be wrapped and stored inside to prevent cracking of painted surfaces.

The attraction sign can be set up to read: "Closed for the Season—Re-opening Early in the Spring."

Posts can be erected at each end and the entire sign be covered with small mesh wire. Some operators prefer to board up the entire sign to prevent vandalism, especially where considerable glass and neon are used.

Neon tubing and light bulbs should not be removed, since the connections or receptacles will corrode. If removal is necessary, cork should be placed in the sockets.

If drinking fountains are out in the open, they should be covered with tarps or some waterproof material. All outdoor water pipes should be blown free of water to prevent freezing and bursting pipes.

If necessary, all outdoor spotlights, floodlights and bird's-eyes should be removed or securely covered and tied.

All refreshment stand equipment should be thoroughly cleaned, greased and stacked on counters or tables, after being wrapped in cloth or canvas.

Consult your service man regarding the winter care of refrigeration equipment.

Tightly close all portholes in the booth and securely fasten doors and windows in all other buildings. If possible, seal these both inside and out.

#### STORAGE OF SUPPLIES

Carefully audit all tickets on hand at the end of the season, checking number sold during the season against combined total of each price ticket on hand at the start of the season, plus any additional purchases during the course of the season. After auditing, the tickets should be removed to a safe place away from the theatre.

All policy and concession trailers should be rewound, placed in metal cans and removed to dry storage.

Last, but by no means least, make it a "must" for some dependable member of your organization to make a weekly inspection of the entire theatre while it is wrapped up for the winter, especially noting any damages caused by the elements to ramps and roadway.

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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# The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."

——TERRY RAMSAYE

# Get All the Screen Light You Need—and Pay for

By GIO GAGLIARDI

Assistant Chief Engineer of Sound Projection and Maintenance, Warner Theatres, Newark Zone

DURING THE last couple of years the manufacturers of motion picture projection equipment have made avail-

many proved production of with and dength length new been detailed.

GIO GAGLIARDI

able to the industry many new and improved items for the production and projection of light. Lenses with speeds of f/1.9 and f/2.0 are now available in all focal lengths, while lenses of new projectors have been designed and built to accommodate the

larger diameter. New projection arc lamps with higher speed optical systems can produce greater quantities of light, and this greater light can be transmitted to the screens of our theatres.

All this activity is brought about by the continuous desire of motion picture engineers, projectionists, and exhibitors to present their shows with greater vividness and effect. The screen brightness committee of the SMPTE has just launched a new series of investigations regarding the quality of screen lighting as it now exists in the field. Previous scattered examinations indicated a very poor showing in screen illumination efficiency, considering the type of equipment used.

Therefore I believe that this is a good time to take stock of the light projection systems in our theatres and to try to determine if these same systems are functioning properly, and whether they are making a maximum of light available to the screen.

The principal factors which control the

delivery of light to the projection screen are (1) the size and type of carbons, (2) the current and voltage of the arc, (3) the lamphouse optical system, (4) the projector shutter, (5) the projection lens.

Items 1, 2 and 3 are incorporated in the lamphouse and today are universally grouped for best, or optimum, results. For example, 8mm suprex carbons are operated normally within a range of 60 to 70 amperes in a modern lamp using a 14-inch ellipsoid reflector with an optical speed of approximately f/2.3, or slightly better. The new 10mm carbons are operated at 95 to 110 amperes in a lamp with a 16-inch ellipsoid reflector having an optical speed of f/2.0. The 13.6mm carbons are operated at 125 to 175 amperes in a lamphouse with  $6\frac{1}{2}$  to  $7\frac{1}{2}$ 8" diameter condensers having an optical speed of f/2.0.

#### SHUTTER FACTOR

Item No. 4, the projector shutter, will vary slightly with the type of projector mechanism used. The amount of available light from the lamp will be cut down tremendously by the projector shutter. An old type single rear shutter has variable blades which could be changed from 90° to about 105°, thus cutting the light by 50% to 57%. The newer double-shutter mechanisms will cut the total light by only about 43%.

There seems to be some confusion about the performance of different types of projector shutters with respect to the quantity of light which they will pass. It seems to be a good idea, then, to think of a shutter as a light transmission device. Consider the shutter not running; then the total available light is transmitted, or in other words, we have 100% transmission.

Now consider a single shutter running with two 90° blades. We have only half

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customers and prospective customers that our distributors are not rationed. We do not anticipate a change that would affect carbon deliveries to the extent that they will be placed on an allocation basis.

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GREATER SCREEN BRILLIANCE

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BETTER THEATRES SECTION

the total light, transmitted or 50% transmission. Thus we can actually measure the transmission factor of any shutter mechanism by taking a reading of light with shutter running and with shutter stopped. The ratio of the two values is the transmission factor of that particular projector shutter. Some of the double shutters have transmissivities up to 75%. Thus it can be seen that the transmissivity of a shutter mechanism should also be considered its actual efficiency.

#### LENS SPEED

Item 5, the projection lens, varies greatly in the field. The actual transmission efficiency of a lens is a function of the geometric speed of the lens, the materials used, and the glass surface coatings. This transThe light passed by lens B is  $\frac{7}{4}$  (9 divided

by 4) as much as the light passed by lens A. In other words, lens B will transmit  $2\frac{1}{4}$  times as much light as lens A. It is obvious, then, that a faster lens, or one with a smaller f/ number will transmit more light to the screen.

Knowing the relative functions of the various elements in the light train of a projection system, what methods can we use to determine whether any one system is producing and delivering to the screen its full quota of light?

#### LIGHT MEASUREMENT

First off, let us see what we can use as a yardstick to measure light at the screen.

multiplied by the actual picture area in square feet.

Actually, it is practically impossible to get the same light intensity readings over the whole screen; in fact, center-to-side readings may vary as much as two to one. Therefore, in order to get the actual and correct value of the total light on the screen, it is necessary to take many readings of the light intensity at different points on the screen, then obtain the proper average value for these readings, and multiply this average value by the area of the screen in square feet.

It is absolutely essential to arrive at the proper figure for this average intensity in order to obtain the correct value of the total light delivered by a projection system to the screen. To obtain this correct average, the screen should be divided into a

CARBO	NS	AF	RC	LAMP OPT	ics	IN L	LIGHT ON UMENS U F/2.0 COATI	SING	MAXIMUM LIGHT ON SCREEN IN LUMENS USING F/2.5 UNCOATED LENSES					
Positive	NEGATIVE	Amps	VOLTS	TYPE	SPEED	No SHUTTER		57% SHUTTER TRANSMISSION	No SHUTTER	50% SHUTTER TRANSMISSION				
						Α	В	С	D	E	F			
12 mm x 8in.Low Int.	8mmx8in.	32	55	10" Mirror	f/2.3	3400	1700	1900	2500	1300	1400			
7mm x 14in. Suprex	6mmx9in.	40	27.5	113/8"Mirror	f/2.5	6500	3300	3700	5000	2500	2900			
7mm x 14 in. Suprex	6mmx 9in.	42	33	14" Mirror	f/2.3	7500	3800	4300	5500	2700	3200			
7mm x 14in. Suprex	6mmx9in.	46	35	14" Mirror	f/2.3	9000	4500	5100	6400	3200	3700			
7mm x 14in. Suprex	6mmx9in.	50	37	14" Mirror	f/2.3	10 000	5000	5700	7200	3600	4100			
8mm x 14in. Suprex	7mm ×9in.	60	36	14" Mirror	f/2.3	11000	5500	6300	8200	4100	4700			
8mm x 14in. Suprex	7mmx9in.	65	38	14" Mirror	f/2.3	12500	6300	7100	9400	4700	5400			
8mm x 14in. Suprex	7штх9ін.	70	40	14" Mirror	f/2.3	14000	7000	8000	10600	5300	6000			
9mm x 20in. H. I.	1/6 in. x 9 in.	82	56	15" Mirror	f/2.0	17000	8500	9700	11000	5500	6300			
9 им x 20 ін. Н. І.	5/6in.x9in.	85	58	16" Mirror	£/2.0	20000	10000	11400	13000	6500	7400			
10mm x 20in. H.I.	3gin.x9in.	110	60	16" Mirror	f/2.0	21 000	10500	12000	13500	6800	7700			
13.6mmx22in.H.I.	76in.x9in.	125	68	64" Condenser	f/2.0	14 500	7300	8300	9200	4600	5300			
13.6mm×22in.H.I.	1/2 in. x 9 in.	150	78	64"Condenser	f/2.0	19500	9800	11100	13000	6500	7400			
13.6 мт х22 ін. Бурег	1/2 in. × 9 in.	170	75	64" (ondenser	f/2.0	21500	10800	12300	13000	6500	7400			
13.6mmx22in.Hitex	1/2 in. x 9 in.	180	74	64" Condenser	f/2.0	24800	12400	14100	14500	7300	8300			

TABLE I-Light output of various projection systems.

mission factor can only be measured with proper laboratory instruments; however, for field purposes we can consider that the transmissivity of a lens varies with its f/

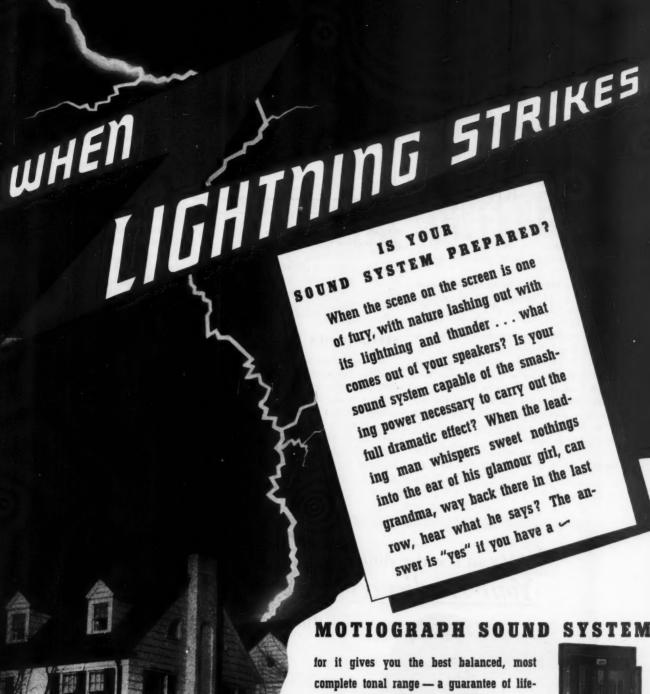
The amount of light transmitted by a projection lens (assuming that the light source is such that it will always fill the lens aperture) varies inversely as the square of the f/ number. As example, lens A has a speed of f/3, and lens B has a speed of f/2.

The simplest instrument is the Weston Screen Illumination Meter, which will measure light intensity at any position on the screen. This meter will give values in foot-candles—that is, the intensity of light impinging on the screen in candles per square foot of screen surface.

Assuming that we had the same readings on this meter at any position on the screen; then the total amount of light reaching the screen would be a single meter reading large number of equal sections, and a reading should be taken in the center of each section. Then these readings should be averaged; that is, all the readings added together and the total divided by the number of readings taken. The greater the number of subdivisions on the screen, the greater the accuracy of the average value.

In actual practice this can become quite a laborious process, and it has been found that it is not necessary to take quite such

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a large number of readings. Although this procedure has been published in these columns before, I believe it can bear repetition. The screen brightness committee of the SMPTE proposed the following method for obtaining the value of total screen lumens.

Using a Weston Screen Illumination Meter, and with the projector running, take five readings of the light intensity on the screen in positions as indicated in Figure 1. With these five readings it is possible to obtain an average value which will vary from the multiple reading method by not more than one or two per cent. The weighted average can be obtained as follows::

Line 1—Multiply the reading at A by 2. Line 2—Add readings B and C together.

Line 3—Add reading D to E and divide the sum by 2.

Line 4—Add the results obtained in lines 1, 2 and 3 together.

Line 5—Divide the result obtained in line 4 by 5. This value is the average footcandle reading for the entire screen.

Line 6—Multiply the height of the picture H in feet by the width of the picture W in feet. This will give you the area of the picture in square feet.

Line 7—Multiply result in line 5 by the result in line 6. This will give you the total

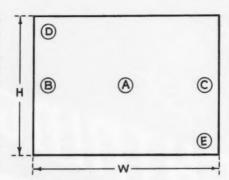


FIGURE I-Location on screen for taking readings in five point method.

number of lumens delivered to your screen by the projection system. This value should be in the range of 3,000 to 11,000 lumens, depending upon the projection light system used.

#### PERFORMANCE FINDINGS

Having computed the actual total lumens reaching the screen, we should now compare this value with the theoretical maximum as expected from an ideally perfect system. Table 1 shows a list of carbon trims and projection systems and their light output under different conditions. Most of these values have been obtained from data reported by projection carbon manufac-

turers and represent the possible top limit of light output under those conditions. There may be some lamps in the field, especially in the suprex carbon arc class, that have a faster optical system, in which case more light output can be expected.

All the figures indicated in Table 1 are for maximum light on the screen, or for that position of controls which give maximum light intensity readings at the center of the screen. This seems to be the best point at which to make comparisons between different systems, since there is a natural tendency, when taking light measurements, for a projectionist to tune his controls for peak output. At any rate, if that peak can be reached, it is quite certain that the same system can be detuned for the sake of better light distribution.

Column A in the table shows the light that can be expected without a shutter (100% transmission) and using the best lenses available. Here the only controlling factors are the arc current and the voltage, and the lamp optical system. However, during actual projection (with shutter running), the maximum light that can be expected is shown in Column C, where a double shutter projector is used (57% transmission). The values in Column C indicate the peak in projector and projection lens development to date.





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Column D shows similar readings to Column A, but in this case an f/2.5 uncoated lens was used, and for that reason the light transmitted to the screen was down from 20% to 40%. It is interesting to note that when the projection lens is changed from an f/2.5 to an f/2.0, the light can be increased by about 50%, but only in those cases where the lamp optics also have a speed of f/2.0.

Where the lamp optical systems are slower, the increase in total light delivered due to the faster projection lenses was considerably less than 50%. This seems to prove fairly definitely that in order to get the maximum light delivery from a complete projection system, lamphouse and projector optics should be of equal speed.

When making comparisons between readings obtained in the field and those in the table, care should be taken to simulate equal conditions. Some projector lenses may have speeds in between the two types shown in the tables. Readings for these should be interpolated.

Some lenses probably have much slower speeds, and in that case the readings will be less than those indicated. At any rate, by taking values of the actual light output of any theatre system, with a little care you may determine whether your projection efficiency is as high as it should be.

A WORD OF CAUTION—when taking light readings, always run the projector so that the rear shutter will shield the projection lens from the heat of the arc as much as possible. Even then, expose the lens only for short periods of time.

If readings are taken without the shutter running, open the lamphouse dowser only for momentary flashes. Remember that the heat developed at the film aperture can reach 1250° Fahrenheit, and that these high temperatures can quickly damage your lenses.

Any problems arising from such measurements and comparisons will gladly be taken up and explained in these columns.

#### TRADE SHOW STAFF



Visitors at the booth of LaVezzi Machine Works, Chicago, during the Tesma trade show last month at the Stevens Hotel in Chicago, were certain of liberal attention from this array of representatives. Shown at the booth, they are Jake Mitchell, Worth Baird, Bill LaVezzi, Tom LaVezzi, Jerry Kremer and Bob LaVezzi

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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# The Booth AND ITS PEOPLE

Thirty motion picture projectionists were "graduated" recently from a special theatre television training program sponsored jointly by the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, and the RCA Service Company, Inc. They are:

Service Company, Inc. They are:

Harry J. Abbott, East Lansdowne, Pa., vicepresident; Donald E. Ball, Scranton, Pa.; E. L.
Beaud, New Orleans; Edward W. Boppert,
New Haven; Robert P. Burns, Chicago; Frank
D. Comerford, Boston; Charles Daniel, New
York; Albert C. Edwards, Philadelphia; Edward
Fisher, Albany; Harvey D. Hill, Sr., Dallas;
Joseph Hovorka, Chicago; Lewis N. Howard,
San Francisco; O. S. Keay, Minneapolis;
Carleton Kinch, Binghamton, N. Y.; Frank
MacDonald, Detroit; John McNeal, Binghamton; Ray Monk, Seattle; John H. Morgan, Kansas City; Walter K. Pettus, Washington, D. C.;
Edward M. Plass, Denver; Fred J. Raoul, Atlanta; Frank J. Raufer, Miami; Maurice Rudinkoff, New York; William Santarsiero, New
York; Alfred D. Savage, St. Louis; Adam
Schneider, Milwaukee; Clyde W. Shuey, Los
Angeles; Harvey Slater, Providence; Earl
Small, Lebanon, Pa., and Victor Wolman,
Cevetifocates, of

Certificates of accomplishment were awarded by E. C. CAHILL, president of the RCA Service Company.

RAYMOND NALETTE, formerly assistant manager at the Strand Theatre, Winstead, Conn., and his brother EMILE, former projectionist at that theatre, have been named projectionists at the Torrington drive-in, Torrington, Conn.

JAMES KEARNS, son of JACK KEARNS, chief projectionist at the Star theatre, Hartford, Conn., was recently married to Miss Betty Mather, cashier at the same theatre.

RUDOLPH GONZALES, former operator and owner of the Colonia theatre, San Antonio, Tex., is now projectionist at the Ritz theatre, Houston.

STEVE CATRANIS and CHARLES REVT-YAK have been certified as licensed motion picture projectionists by Pennsylvania. Both students at the State Teachers College in Kutztown, Pa., they will be in charge of all motion picture screenings at the college.

FRED LEVESQUE, formerly projectionist at the Strand in Thompsonville, Conn., has joined the projection staff at the Eastwood in East Hartford. ROMEO GAGNON, Eastwood projectionist, succeeds him at the Thompsonville house. Both are members of Local 484.

BETTER THEATRES SECTION



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The entire power supply equipment for the new lamp consists of the "HS" Transverter, control panel type "G" and the new "HSD" ballast rheostat. Write for Bulletin No. 301-A.

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## A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

#### Injury to Patron from Repairs Made by Lessee

AMONG my notes I find one on a question presented to me by a theatre manager in Spokane, during my

recent travels in Western states. Here is the question:

LEO T. PARKER

If a theatre operator leases a theatre building, who is liable for injuries to a theatre patron caused by subsequent defective remodeling or repairs of the building?"

The answer is: The one who controlled the remodeling or repairing, notwithstanding provisions in the lease contract to the contrary. If both the theatre operator and the building owner jointly controlled the remodeling or repairs, both are jointly liable for negligent injuries sustained by a patron.

Another important point of law is that if the owner of a theatre building reserves, in the lease contract, the right to direct and supervise alterations made by the tenant, and such alterations are made with consent and knowledge of the building owner, both operator (lessee) and owner are liable if such alterations cause injury to a patron.

A case in point is Stackhouse v. Close et al (83 O. S. 339). This suit was filed by a theatre patron against the Wonderland Theatre Corporation and a theatre operator to recover damages for injuries sustained by her when an elevator in the Wonderland theatre fell two floors.

The testimony showed that the theatre operator held a lease of the premises executed by the theatre corporation. The lease contract provided that the theatre operator could make changes and repairs in the interior of the building under the direction and supervision of an architect selected by and representing the theatre corporation. The latter reserved the right to control and supervise the alterations and repairs.

The testimony showed that the theatre operator made certain repairs to the elevator, with approval of the theatre corporation.

The corporation alleged that by the terms of the lease it parted with *entire* control and possession of the theatre building, and therefore was not liable in damages for injuries to the patron. However, both the theatre operator and owning corporation were held jointly liable for injuries to the patron. The court said:

"If there is any liability on the part of the landlord (theatre corporation), it must arise out of the obligations imposed on him under the leasing contract, or on account of some duty created by statute. . . . The fact that the theatre corporation had been for many years the owner of the building, and that it never had the elevator inspected, accentuated his duty to see that it was made safe so as to carry passengers to a place such as described. . . . Having reserved to itself the direction and supervision of the changes referred to, and having exercised that right, it was bound to see that safe means of egress were provided for the new use which was to result from it."

# Cannot Avoid Tax On Earned Income

RECENTLY a higher court held that the purpose of the income tax law is taxation of those who earn or otherwise create the right to receive income. Therefore, one cannot avoid liability for income tax on his income by assigning the right to receive it. This is so particularly if he continues to operate the business and control the employes.

In Yiannias v. Commissioner of Internal Revenue (180 Fed. [2d] 115) it was shown that one Yiannias held a lease on a theatre building known as the Avon. Later Yiannias assigned to his wife the lease, by which she had the right to collect the income arising from property with no obligation to pay rent, insurance, upkeep or any expense in connection with the property or operation of the theatre building.

In the subsequent litigation, the higher court held that Yiannias was liable for income taxes on the income produced from the venture, for the testimony showed that the wife contributed neither capital nor vital service to the business, and that

Yiannias continued to operate the theatre and handle the employes as he had done before the assignment of the lease to his wife. The court said:

"A taxpayer has the right to avoid or decrease the amount of his income taxes by any means which the law permits. If, however, the motive is to avoid or decrease the tax the transaction should be carefully scrutinized. The court may look at actualities and if the transaction is found to be subterfuge, it may be disregarded for taxation purposes, as substance rather than form must prevail. If the arrangement or transaction is in fact an attempt to shift income from the taxpayer to a near relative without any significant economic change in the taxpayer's business, it cannot be permitted to stand."

#### When Stockholders Can't Sue Directors

ACCORDING to a recent higher court decision, a minority of stock-holders cannot sue directors of a corporation if the testimony shows that the directors have handled the corporation's business successfully, and without fraud or deceit. This was in S. Solomont & Sons Trust, Inc. v. New England Theatres Operating Corporation (93 N. E. [2d] 241). The court said:

"The plaintiffs (minority) demanded that the corporation engage in controversy with its principal executives, whose administration had been, and was continuing to be, most successful. Under their management the once precarious financial condition of the corporation had greatly improved, its indebtedness had been discharged, and it had begun to pay dividends."

#### **Anticipating An Accident**

AN IMPORTANT decision was recently rendered in the late case of Eden Theatre, (231 S. W. [2d] 609). In this case a newsboy had been selling newspapers in the lobby of the Eden theatre every night for many years. One night he ran into, knocked down and seriously injured an old lady who was in the act of leaving the theatre after a performance.

The lady sued the theatre company for heavy damages, claiming that the manager of the theatre was negligent in allowing the newsboy to sell papers in the lobby without seeing that he was careful.

The higher court held the theatre company not liable, and said, "Negligence which results in liability must result in faulty or defective foresight."

In other words, the cause of the accident was something that the court did not expect those in charge of the premises to foresee; hence, the injury did not result from their negligence.

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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BETTE



Palace Theatre, Youngstown, Ohio Re-seated with Heywood-Wakefield Comfort Heywood-Wakefield TC 700 Encore Chairs were selected for re-seating the spacious orchestra of the Palace Theatre. The chairs have sponge rubber toppers in the seats, and are upholstered and finished in colors to harmonize with the theatre decor.



### "Careful Investigation Convinced Me"

"Because re-seating the Palace was a sizable undertaking," says E. C. Prinsen, co-owner, "we made our decision with great care. First-hand inspection of the Heywood-Wakefield factory and construction methods convinced us that they were well qualified to meet our special installation problems without loss of playing time. Their performance proved we were justified—and our patrons' comments show we made the right choice on the score of comfort."

HERE IS additional evidence from the experience of seasoned theatre-owners that Heywood-Wakefield seating is a profitable choice for added comfort. Equally important is the kind of know-how and cooperation you can expect from Heywood-Wakefield representatives such as the Hughes-Ogilvie Co. of Pittsburgh, who made this Palace installation.



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SETTER THEATRES SECTION

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A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

#### **ACOUSTICAL PRODUCTS** AND ENGINEERING

FUNDAMENTALLY, trol of motion picture sound in a theatre is a problem of room volume and form. Sound-absorptive materials may variously aid in this process. In the case of existing theatres having auditoriums of poor acoustical characteristics, such materials of course supply means of correction. In any theatre, however, a sound-absorptive material is generally indicated for the rear wall to assure complete absence of reflection there. For a similar reason, a balcony parapet fascia is often so treated.

Acoustical considerations of auditorium design call for minimal volume per seat, and non-parallel side walls (either continuously, or divided into sections). Dimensions of the audi-torium may further indicate installation of absorptive materials in various areas of the side walls, staggering these areas on one side with those opposite. Properly, acoustical materials for side walls are chosen according to their efficiency at specific frequencies of sound.

Materials of acoustical classification include plasters of various substances adapted to the formation of a mass containing "cells" of air; rock and glass wool, which is usually covered with decorative fabric; also tiles of mineral, glass or (if fireproof materials are not required) of vegetable fiber, perforated for use where high

acoustical efficiency is required.

Some materials, such as wood veneering, which have no acoustical action, need not be ruled out as a finishing material in auditoriums if competent architectural and engineering coun-sel is available to specify the method of in-

Altec Service Corp., 161 Sixth Avenue, New York 13, N. Y. (acoustic counsel only). Armstrong Cork Co., Lancaster, Pa. Baldwin-Hill Company, 500 Breuning Avenue, Trenton, N. I.

ton, N. J.
The Celotex Company, 120 S. LaSalle Street, Chicago, Infra Insulation, 10 Murray Street, New York 7, N. Y.

Infra Insulation, 10 Murray Street, New York 7, N. Y.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler. Pa.
Kimberly-Clark Corporation, Insulating Division, Neenah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
Sprayed Insulation Company, 56-58 Crittenden Street, Newark, N. J.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Zonolite Company, 135 S. LaSalle Street, Chicago 3.
Ill.

ADVERTISING—See Exploitation Mechan-isms and Letters and Frames for Attraction Advertising.

#### AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING properly signifies positive control of the heat and moisture in the air of an enclosure, and also its movement, no matter what the condition of the atmosphere outside may be. In common usage, however, the term air-conditioning refers to comfort-cooling, and as such it is essential to theatres in areas having seasons of high temperatures with high relative humidity.

Evaporative cooling equipment is regarded as well suited to localities of high temperatures where the relative humidity is not more than 72%, and where strict economy is imperative, some equipment of this classification is regarded

some equipment of this classification is regarded as applicable to even more humid conditions.

Unit conditioners providing factory-assembled compressor, heat transfer coils and related equipment (also an evaporative condenser if desired), with steel housing designed for convenient servicing, are available in small sizes (down to 3 tons of refrigeration) for direct-space cooling; and up to 75 tons for central station air-conditioning plants. There are central conditioning plants. station air-conditioning plants. There are central station models to accommodate various installation space conditions—vertical, horizon-tal, ceiling suspension as well as floor mounting. Heating coils may be incorporated.

Unit conditioners are highly efficient within the cooling loads indicated by the range of capacities, and they eliminate much installation Some circumstances, however, may advise a built-up plant of separate components within the upper levels of this range; and as a general

rule, a built-up plant is indicated economically and operationally where as much as approximately 100 tons of refrigeration is necessary.

Evaporative condensers are available either

separately or integrated with unit conditioners for conserving refrigerant-condensing water, which may be advised by water rates, or be required by local regulations. In some installations a cooling tower may be cheaper than evaporative condensers. Either method reduces water consumption about 95%.

It is generally estimated that one ton of cool-

ing capacity will serve from sixteen to twenty seats of auditorium capacity.

For year-round air-conditioning, both cooling and heating plants are integrated into the installation, with either automatic or manual means of cutting in one and switching out the

#### AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventila-tion systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, con-cealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel. aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

#### AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed.

#### PRODUCT NEWS . . . Page 78

The department, "About Product for the Theatre," begins immediately following The Buyers Index.

#### **DEALERS** . . Reverse of Opposite Page

Theatre Supply Dealers in the United States are listed in the Theatre Supply Mart Insert opposite this page.

ADVERTISERS INDEX: Opposite Page

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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# THE THEATRE SUPPLY

Index to products Advertised & described in this issue, with

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy Identification in using postcard. Dealer indications refer to listing on following page,

#### ADVERTISERS . . .

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name for proper reference number wh more than one kind of product is advertis	ere sed.
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To Better THEATRES Service Departs	men	10	m	ũ	ï	i	E	3	e	ð	Ŀ	e	3	K	Y	G	e	5	K	S	B	ä	E	ı	ā	ŗ	y	Г	F	a	T	ä	ē	e	ä	ŧ	e	3	F	0	7	E
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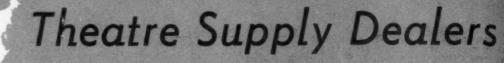
Please have literature, prices, etc., sent to me according to the following reference numbers in the November 1950 issue-

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THEATRE OF CIRCUIT\_\_\_\_\_

STREET ADDRESS\_\_\_\_

\_STATE\_



Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page,

Unaffiliated and RCA dealers are numbered, with RCA dealers distinguished by an asterisk. National Theatre Supply (NTS) branches are geographically listed.

ALABAMA
I-Queen Feature Service, 2009/2 Morris Ave., Birmingham.

ARIZONA

Theatre Supply, 320 W. Washington St., Phoenix.

catre Supply Co., 1021 Grand Ave., Fort Smith, crip Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno: -Midstate Theatre Supply, 1906 Themas.

Los Angeles:

-J. Edward Miller, 2007 S. Vermont Ave.
National Theatre Supply, 1961 S. Vermont Ave.

-Pembrex Theatre Supply, 1969 S. Vermont Ave.

-B. F. Shonere, 1964 S. Vermont Ave.

San Diego:
-Riddels Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
10—Preddey Theatre Supplies, 187 Gelden Gate Ave.
11—B. F. Sheater, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver:
13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2051 Broadway.
15—Western Service & Supply, 2120 Broadway.

CONNECTICUT

New Haven: 16—Phillips Theatre Supplies, 130 Meadow St. National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
17—Brient & Sens, 802 Capitol St.
18—Bon Lust, 1901 New Jersey Ave., N. W.

19—Joe Hornstein, 714 N. E. Ist St., Miami. 20—Southeastern Equipment, 625 W. Bay St., Jacksonville.\* 21—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany: 22-Dixle Theatre Service & Supply, 1014 National Slappey Dr.

Atlanta:

ATIONTO: 23—Capital City Supply, 161 Walton St., N. W. National Theatre Supply, 187 Walton St., N. W. 24—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.<sup>2</sup> 25—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:
26—Abbott Theatre Supply, 1311 S. Wabash Ave.\*
27—Droll Theatre Supply, 925 W. Jackson Blvd.
28—Garner Jannson, 1235 Wabash Ave.
29—Midwart Theatre Survice & Equipment, 1930 W. Belmont.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1825 S. Wabash Ave.

Evansville:

-Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:
32—Ger-Bar, Int., 424 N. Illinois St.
33—Ger-Bar, Int., 425 N. Illinois St.
National Theatre Supply Company, 445 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

Des Moines: 34—Des Moines Theatre Supply, 1121 High St. National Theatre Supply, 1102 High St.

KANSAS 35—Southwest Theatre Equipment, P. O. [18 W. Douglas, Wichita.

Louisville: 38—Falls City Theatre Equipment, 427 S. Third St. 37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans: 38—Delta Theatre Supply, 214 S. Liberty St.\* 39—Hodges Theatre Supply, 150 S. Liberty St. National Theatre Supply, 220 S. Liberty St.

Alonal Theatre Supply, .... Shreveport: —Alon Boyd Theatre Equipment, Cedargrove Station.

Baltimore: II—Dusman Motion Picture Supplies, 2021 N. Charles St. National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:
42-Capitol Theatre Supply, 28 Piedment St.\*
43-Jee Cifre, 44 Winchester St.
44-Independent Theatre Supply, 28 Winchester St.
44-Independent Theatre Supply, 28 Winchester St.
45-Massachusetts Theatre Equipment, 20 Piedment St.
46-Standard Theatre Supply, 73 Winchester St.
46-Standard Theatre Supply, 78 Broadway.
47-Theatre Service & Supply, 18 Piedment St.

MICHIGAN

Defroit:
48—Ausement Supply, 208 W. Montealm St. 49—Ernie Forbes Theatre Supply, 214 W. Montealm St. 50—MeArthur Theatre Equipment, 454 W. Columbia St. National Theatre Supply, 2312-14 Cass Ave. Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

MISSOURI

Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.\*
National Theatre Supply, 223 W. 18th St.
59—Streeb Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—Joe Hornstein, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Supply Co., 3310 Olive St.

MONTANA

a2\_Montana Theatre Supply, Missoula.

Omaha:

63—Ballantyne Co., 1707 Davenport St. National Theatre Supply, 1610 Davenport St. 64—Quality Theatre Supply, 1515 Davenport St. 65—Western Theatre Supply, 214 N. 15th St.° NEW MEXICO

New Mexico Theatre Supply, Box 1099, Clovis.

Albany:
—Albany Theatre Supply, 1046 Broadway.
—Empire Theatre Supply, 1003 Broadway.
atlonal Theatre Supply, 982 Broadway.

National Theatre Supply, onAuburn:
69—Auburn Theatre Equipment, 5 Court St.
Buffalo:
76—Eastern Theatre Supply, 496 Poarl St.\*
National Theatre Supply, 486-500 Pearl St.
71—Perkins Theatre Supply, 503 Fearl St.
72—United Projector & Film, 228 Franklin St.

New York City:
73—Anusement Supply, 341 W. 44th St.
73—Anusement Supply, 341 W. 44th St.
74—Cuytis Motion Picture Supply, 630 Ninth Ave.
75—Crown Motion Picture Supplies, 364 W. 44th St.
75—Crown Motion Picture Supplies, 364 W. 44th St.
78—Joe Hornstein, 636 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
77—S. 0. S. Cinema Supply, 641 W. 50th St.
Syracuse:
79—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

Charlotte:

80-Bryant Theatre Supply, 227 S. Church St.
81-Charlotte Theatre Supply, 116 S. Poplar.
82-Dixle Theatre Supply, 80x 217.
National Theatre Supply, 304 S. Church St.
83-Southeastern Theatre Equipment, 209 S. Peplar St.
84-Standard Theatre Supply, 222 S. Church St.
85-Theatre Equipment Co., 220 S. Poplar St.
86-Greensbore:
Greensbore:
87-Standard Theatre Supply, 215 E. Washington St.
87-Theatre Equipment Co., 111 Edwards Pl.

S8—Theatre Equipment NORTH DAKOTA
NORTH DAKOTA
Theathe Theatre Supply, 55 Fifth St., Farge. ОНЮ

Akron: -Akron Theatre Supply, 1025 N. Main St. -Akron Theatre Cincinnati:

Glecinardi:

J-Cincinardi:

J-Cincin

Dayton: Dayton:

Dayton Film, 2227 Hepburn Ave.

Dayton Theatre Supply, 111 Volkenand St.

Sheldon Theatre Supply, 627 Salem Ave.

99—Sheldon Ineatre Supply, the Carolin No.

Toledo:
100—American Theatre Supply, 439 Dew St.
101—General Theatre Equipment, 109 Michigan St.
102—Theatre Equipment Co., 109 Michigan St.

Oklahoma City: 103—Hewell Theatre Supplies, 12 S. Walker Ave. National Theatre Supply, 700 W. Grand Ave. 104—Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON

Portland: 103-B. F. Shearer, 1947 N. W. Kearney St. 106-Theatre Utilities Service, 1935 N. W. Kearney St. 107-Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

PENNSTLYAMIA
Philadelphia:
108—Blumberg Brea, 1305-07 Vine St.\*
National Theatre Supply Ce., 1225 Vine St.
Pittsburgh:
100—Altas Alta St.
110—Altas Theatre Supply, 425 Van Braum St.
National Theatre Supply, 425 Van Braum St.
National Theatre Supply, 1271 Blvd, of Allies.
111—Superior Motion Picture Supply, 84 Van Braum St.

Wilkes Barre:
12-Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.
14-HODE ISLAND

113—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

114—American Theatre Supply, 316 S. Main St., Sioux Falis.

TENNESSEE

115—Monarch Theatre Supply, 492 S. Second St.\* National Theatre Supply, 412 S. Second St. 116—Tri-State Theatre Service, 318 S. Second St. TEXAS

Dallas:

117—Hardin Theatre Supply, 714 South Hampton Rd. 118—Herber Bros., 406 S. Harwood St. 119—Modern Theatre Equipment, 214 S. St. Paul St. National Theatre Supply, 300 S. Harwood St. 120—Southwestern Theatre Equipment, 2010 Jackson St.\* Houston:

stern Theatre Enginment, 1410 Main St. San Antonio 2—Alame Theatre Supply, 1303 Alametee St.

UTAH
Sait Lake City:
123—Intermountain Theatre Supply, 142 E. First South St.
124—Service Theatre Supply, 256 E. First South St.
125—Western Sound & Equipment, 142 E. First South St.
VIRGINIA

126-Norfolk Theatre Supply, 2706 Cooley Ave., Norfolk. WASHINGTON

Seaffle:
127—American Theatre Supply, 2300 First Ave. at Bell.
128—Modern Theatre Supply, 2300 First Ave. at Bell.
128—B. F. Shearer, 2318 Second Ave.
129—B. F. Shearer, 2318 Second Ave.
129—B. F. Shearer, 2318 Second Ave.
WEST VIRGINIA
131—Charleston Theatre Supply, 506 Lee St., Charleston
WISCONSIN

Milwaukee:

132—Manhardt Co., 1705 W. Clybourn St.\*
National Theatre Supply, 1027 N. Eighth St.
133—Ray Smith, 710 W. State St.
134—Theatre Equipment & Supply, 1009 N. Seventh St.

FIRST CLASS (Sec. 510, P. L. & R.) PERMIT NO. 8894 NEW YORK, N. Y.

BUSINESS REPLY CARD No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by-QUIGLEY PUBLISHING COMPANY ROCKEFELLER CENTER

1270 SIXTH AVENUE NEW YORK 20, N. Y.



Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types. See Air Purification: Electrical

#### CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all respondin fixed relation to each other, to changes in temperature and moisture.

Air & Refrigeration Corporation, 475 Fifth Avenue, New York City.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Comfort Air Washer Products Corporation

Detroit 32, Mich.
Comfort Air Washer Products Corporation, 2220
Lamesa, Dallas 2, Tex.
National Engineering & Manufacturing Company, 519
Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 33rd &
Como Avenues, Southeast, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519
Wyandotte Street, Kansas City, Mo.

#### CANADIAN DEALERS

Adams, M. L., 9921 113th Street, Edmonton, Alta.

Dominion Sound Equipment, Ltd., 86 Hollis Street, Halifax, N. S.; 1620 Notre Dame Street, West Montreal, Que.; 114 Bond Street, Toronto, Ont.; 820 Cambie, Vancouer, B. C.
Dominion Theatre Equipment Company, 847

Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.

Hutton & Sons, Inc., Charles, 222 Water Street, St. Johnson, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Perkins Electric Co., Ltd., 2027 Bleury St., Montreal, Que.; 277 Victoria Street, Montreal, Ort.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp & Sons, W. E., Film Exchange Bldg., Calgary, Alta.

Syncrofilm Theatre Equipment Company, 842 West St., James Street, Montreal.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 906 Davie Street, Vancouver, B. C.

#### EXPORT DISTRIBUTORS

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco II, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York

K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.

Westrex Corp., III Eighth Avenue, New York, N. Y.

Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Typhoon Air Conditioning Co., Inc., 794 Union Street,
Brooklyn, N. Y.
United States Air Conditioning Corporation, 33rd and
Como Avenues, Southeast, Minnapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapohs,

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue. Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd

Stacey Air-Conditioning, Inc., 60 E. 42nd New York City (integrated dry and wet bulb

reader).

Carrier Corporation, Syracuse, N. Y.

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.

Governair Corporation, 605 West Main Street, Oklahoma City, Okla.

Typhoon Air Conditioning Co., Inc., 794 Union Street,

Brooklyn, N. Y.

Brooklyn, N. Y.
United States Air Conditioning Corporation, 33rd and
Como Avenue, Southeast, Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division,
Hyde Park, Boston 36, Mass.

#### CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa. Buensod-Stacey Air Conditioning, inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).

reader).
Minneapolis - Honeywell Regulator Company, 2822
Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

#### FILTERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.

N. Y.
Coppus Engineering Corporation, Worcester, Mass.
Herman Nelson Division, American Air Filter Company, First and Central Avenues, Louisville 8. Ky.
Owens-Corning Fiberglas Corporation, Ohio Euilding,
Toledo, Ohio.
Research Products Corporation, 1015 East Washington
Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

#### GRILLES AND DIFFUSERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.

N. Y.
American Blower Corporation, 8111 Tireman Avenue,
Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New
York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd
Street, New York 16, N. Y.
Tuttle & Bailey, New Britain, Conn.

#### REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio. American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich. Baker Refrigeration Corporation, South Windham,

Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Refrigeration Company, 1998 Kienten Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City I, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 33rd & Como Avenue, Southeast, Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, 744
Broad Street, Newark, N. J.

#### TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa. Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

#### AIR PURIFICATION: **ELECTRICAL AND CHEMICAL**

BESIDES FILTERS, there are several other kinds of equipment for cleaning air. More thorough than filters (and of course far less economical) is equip-ment that causes dust and pollen in incoming air to collect on electrical plates (electrostatic method).

Equipment is also available for absorbing odors from air by activated carbon.

Germicidal lamps emit ultraviolet light, which destroys bacteria. The lamps may be placed inside ventilating ducts, or installed in a room for only local action. In a room they are mounted in reflectors which keep the radiation at a level preventing it from reaching any persons in the room.

In the FOOIII.

W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y. (Activated carbon). General Electric Company, Lamp Division, Nela Park, Cleveland, Ohio. (Germuchal lamps).

Herman Nelson Division, American Ail Filter Company, First and Central Avenues, Louisvine 8, Ky. (Electrostatic).

Magner Manufacturing Company, 3412 Cedar Avenue, Minneapolis 7, Minn. (Electrostatic).

Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Poston, Mass. (Electrostatic).

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (Germicidal lamps).

W. H. Wheeler, Inc., 7 E. 47th Street. New York City. (Chemical).

#### AMPLIFIERS AND **AMPLIFYING TUBES**

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups -pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves, or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one



St. 0

for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in

comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing

sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is some-

cimes installed as a separate unit in its own

housing.

volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier. Cabinets are usually available in either single-

or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor

speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of There are integrated systems of this kind designed specifically for drive-ins.

#### **AMPLIFIERS**

Altec-Lansing Corporation. 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Ill.
Fidelity Amplifier Company, 703 West Willow Street, Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, Camden, N. J.
J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode
Island Avenue, East Orange, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19
South State Street, Chicago 16, Ill.
Western Electric Company, 195 Broadway, New York
City.

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill. Geneva, Ill.

General Electric Company, 1, River Road, Schenectady, N. Y.

N. Y.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

RADIO CORPORATION OF AMERICA, Engineering

Products Department, Camden, N. J.

Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.

Raytheon Manufacturing Company, Foundry Avenue,

Waitham, Mass.

Westinghouse Electric Corporation, Bloomfield, N. J.

#### ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill. Fensin Seating Company, 1143 South Wabash Ave., Chicago, Ill.

#### ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of re-sistance to scratching and repeated washing. Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architecmaterials, too, when used in floor-to-

ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the later type of porcelain nas been imparted to the later type of porceiann enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum structural members are available to facilitate erection of fronts employing this porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be revealed to the pedestrian. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal

the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for froms it facilitates the making of varicolored architectural forms and

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes (see Acoustical Products and Engineering) may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above. For other kinds of materials of related purpose see also Fabrics and Wall Paper.

Adelhardt Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).

ANGELETTI MARBLE CO., INC., 460 Barretto Street, New York 53, N. Y. See page 17.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).

Armstrong Cork Company, Lancaster, Pa. (wall lino-

leum).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction).
See page 59.
Federal Seaboard Terra Cotta Corporation, 10 E. 40th
Street, New York City.
The Formica Insulation Company, 4654 Spring Grove
Avenue, Cincinnati, Ohio. (laminated plastic sheets).
The Kawneer Company, 3203 Front Street, Niles,
Mich. (steel frame and porcelain enamel front
structures).

structures). bibey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass,

MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal mouldings). See page 59.
METROPOLITAN MIRROR & GLASS CO., INC. 667 Kent Avenue, Brooklyn, N. Y. See page 18.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile). Parkwood Corporation, Wakefield, Mass. (wood veneer)

Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company. 2200 Grant Building. Pittsburgh, Pa. (architectural glass, glass doors).
POBLOCK! & SONS COMPANY, 2159 SOUTH Kinnickinnic Avenue, Milwaukee 7, Wistainless steel and porcelain enamel front structures). See page 65.
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company. 55 West 44th Street, New York City (wood and plastic veneers).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

BASES-See Projectors and Accessories.

BEVERAGES-See Theatre Sales Buyers Index on page 38.

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#### "BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces treated with certain treated paints which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL

lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape ators of near-ultraviolet, and the tubular shape lends itself readily to display work, and direc-tional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

Murals painted with luminescent pigments ready for mounting are obtainable in a number of subjects well suited to theatres. They come with complete framing materials and a ceiling type black-light lamp and fixture.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio. (lamps).

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (lamp fixtures).

KLIEGL BROS., 321 W. 50th Street, New York City (light sources).

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

THE STROBLITE COMPANY, 35 West S2nd Street, New York City (paints, lamps). See page 16.

page 16.
witzer Brothers, 1220 Huron Road, Cleveland 15,
olio. (murals as well as paints and light sources).
/estinghouse Electric Corporation, Lamp Division,
Bloomfield, N. J. (lamps).

#### **BOX-OFFICES AND ACCESSORIES**

ISLAND BOX OFFICES, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and entrance or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under Architectural Materials.)

Besides ticket issuing machines and coin

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs (see Signs, Directional), and

safes (which see)

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields). The Formica Insulation Company, 4620 Spring Grove Avenue. Cincinnati. Ohio.

GOLDBERG BROS., 1745-51 Wazee Street, Denver, Colo. (Speaking tube). See page 30. Libbey-Owens-Ford Glass Company, 1310 Nicholss Building, Toledo, Ohio.

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures). See page 65.
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

#### CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protecries of the projection room in the protec-tion required either by law or theatre opera-tor's responsibility is to be provided both pro-jectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without periphler heads inside.

tions in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compart-ment for small tools.

Diebolt Manufacturing Company, Canton, Ohio, GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison, Street, Chicago, Ill. Mosler Safe Company, 320 Fifth Avenue, New York, N. Y. Naumede Products Corporation, 330 West 42nd Street

N. Y.
Neumade Products Corporation, 330 West 42nd Street,
New York City.
WENZEL PROJECTOR COMPANY, 2509 South State
Street, Chicago, III.
EDW. H. WOLK, 1241 South Wabash Avenue, Chicago, III.

CANDY-See Theatres Sales Buyers Index on

#### CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Helios Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Harrison, N. J.

Harrison, N. J.
LORRAINE-CARBONS, INC. (mfrd. by Societe
Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 45.
NATIONAL CARBON COMPANY, INC., 30 East
42nd Street, New York 7, N. Y. See page 9.

#### CARBON SAVING DEVICES

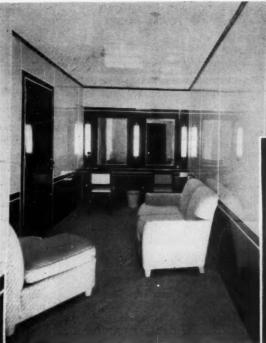
MEANS OF using carbons to as much as a 1-inch stub are available in various forms. In one type the carbons themselves are processed for the purpose. In others the device may consist in a metal rod that is clamped to the carbon jaws of the lamp mechanism, one end of the rod being designed to hold short lengths of carbon.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
L. A. Burbank, 1130 Garland Street, Flint, Mich. Cali Products Company, 3721 Marjorie Way, Sacramento 17. Calif.

PROLL THEATRE SUPPLY COMPANY, 925 West Jackson Boulevard, Chicago, Ill. See this page 60.

THE GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill. Matter Specialty Products, 200 W. 72nd Street, New York City.

BETTER THEATRES SECTION



BEFORE - and AFTER! Spotless, sparkling Marlite plastic-finished wall and ceiling panels quickly transformed this uninviting room into a smart. pleasing interior—at amazing low cost!



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occasionally with a damp cloth! See the 63 striking color and pattern combinations at your lumber and building material dealer's today. Insist on genuine Marlite your quarantee of satisfaction. Use coupon below for free, color-illustrated literature.



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Columbus 15, Ohio

"The Buildings We Build Build Our Business"

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Motion Picture Accessories Inc., 1678 W. 17th Place, MOTION PICTURE ACCESSION AND ACTION THOOLY AND ACTION ACTION AND ACTION ACTION ACTION AND ACTION AC

#### CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while preciding a wide adoction of interesting while providing a wide selection of interesting patterns and colors.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plam Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some

natterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type). Bigelow-Sanford Carpet Company, Anc., Avenue, New York City. (Line includes patent-back type).

GOODALL FABRICS, INC., 525 Madison Avenue, New York City (patent-back).

A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.

James Lees & Sons Company, Bridgeport, Pa.

C. H. MASLAND & SONS, 295 Fifth Avenue, New York City. See page 22.

Mohawk Carpet Mills. Inc., Amsterdam, N. Y.

RADIO CORP. OF AMERICA, Camden, N. J.

See fourth cover.

ALEXANDER SMITH & SONS CARPET COM-PANY, 295 Fifth Avenue, New York City. (patent-back). See page 22.

#### CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform re-silience (it is not "wafflled"), and is otherwise

not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, III.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn. Fremont Rubber Company, Fremont, Ohio.
ALEXANDER SMITH & SONS CARPET COMPANY 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.

United States Rubber Company, Mishawaka, Ind. Waite Carpet Company, Oshkosh, Wis.

#### CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (See Anchors for Chairs.)

Fensin Seating Company, 1143 South Wabash Avenue, Chicago 25, Ill General Chair Company, 1308 Elston Street, Chicago.

#### CHAIR CUSHIONS OF FOAM RUBBER

cushions for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its struc-

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div.,
Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division,
1144 East Mark Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division,
Mishawaka, Ind.

#### **CHAIR PATCH KITS**

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and

Eastern Seating Company, 138-13 Springfield Boule-vard. Springfield Gardens. N. Y. Fensin Seating Company, 1143 South Wabash Avenue, Chicago 25, Ill. General Chair Company, 1308 Elston Street, Chicago,

Republic Scating Company, 45 West 45th Street, New York City.



#### DROLL **Processed Carbons**

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POSITIVES NEGATIVES 7 mm. x 12" and 14" 8 mm. x 12" and 14" 6 mm. x 9" 7 mm. x 9" and 13.6 mm. x 22" (machined for adapters) to provide 20 minutes more burning time. Shipped PREPAID at regular carbon list prices, plus \$1.15 per hundred for milling, drilling and clips (on 13.6 mm. x 22", \$1.50 per hundred), less 5% on carbons, 10 days.

Write today for literature.

#### DROLL THEATRE SUPPLY COMPANY

\$25 W. JACKSON BLVD. CHICAGO 7, ILL.

#### CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring con-

struction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches backto-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination re-tracting-rising seats designed to facilitate passage between rows. There are also especially

luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of

the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility. Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (see Upholstering Materials and Chair Cushions of Foam Rubber). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex. AMERICAN SEATING COMPANY, 901 Broad-way, Grand Rapids, Mich. See page 11. GRIGGS EQUIPMENT COMPANY, Box 530, Belton, Tex. See page 79. HEYWOOD-WAKEFIELD COMPANY, Gardner,

MEYWOOD-WAKEFIELD COMPANY, Gardner,
Mass. See page 53.
IDEAL SEATING COMPANY, Grand Rapids,
Mich. See page 7.
International Seat Corporation. Union City, Ind.
IRWIN SEATING COMPANY, Waters Building,
Grand Rapids, Mich. See page 61.
KROEHLER MANUFACTURING COMPANY,
Naperville, Ill. See page 29.
ROBIN DIVISION, CABLE MANUFACTURING
COMPANY, 267 Rhode Island Avenue, East Orangs,
N. I.

Southern Desk Company, Hickory, N. C.

#### **CHANGE-MAKERS**

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depres-

sing keys of admission price; some with splitchange keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penni chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.
Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).
Brandt Automatic Cashier Company, Watertown, Wis. GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (chute).
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
TICKETMASTER, INC., 30 East Adams Street, Chicago, Ill.

#### CHANGEOVERS AND **CUEING DEVICES**

switching out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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rull depth panel center standards; full length back panel to protect seat cushion, with curled edge in back to protect upholstering; and it is, by long odds, the easiest chair on the market to reupholster. Compare it for style, for construction and price. It represents an outstanding value in theatre seating. Write, NOW, for complete details.

GRAND RAPIDS, MICHIGAN

BETTER THEATRES SECTION





NSSELAER. INDIANA

available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a me-chanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effec-

tively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four one operation in accordance with Standard Release Print specifications.

Standard Release Print specifications.

Ace Electric Manufacturing Company, 1458 Shakespeare Avenue, New York City (cueing device).

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel and signal).

Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).

Dowser Manufacturing Company, 303 West 42nd Street, New York City (changeover).

Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).

Fontaine Manufacturing Corporation, 545 Fifth Avenue, New York City.

GOLDE MANUFACTURING COMPANY 2014 20 Mr.

Fontaine manuacturing New York City.

GOLDE MANUFACTURING COMPANY, 1214-22 W.

Madison Street, Chicago, Ill. (reel end alarm).

#### CLEANING MECHANISMS

THEATRES require heavy duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least 3/4-h.p.

Nozzles and brush attachments are available

with both central and portable types for every kind of dry pick-up, and also for wet pick-up. In portable units, the mechanism, with atached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Naragansett, Chicago, Ill.
GENERAL ELECTRIC COMPANY, 1285 Beston Avenue, Bridgeport, Conn. See page 63.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries. Inc., 362 Novel, Michigan. Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmyre Division, Syracuse, Multi-Clean Products, Inc., 2277 Ford Parkway, St.

Paul. Minn.

NATIONAL SUPER SERVICE COMPANY, 1946

North 13th Street, Toledo, Ohio. See page 36,

Pullman Sales Corporation, 31-39 Allerton Street, Sales Corporation,
19, Mass.
18 TURBINE COMPANY, Hartford,
18 TURBINE COMPANY, Hartford,

#### CROWD CONTROL **EQUIPMENT & SUPPLIES**

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockneeded may have posts which screw into sock-ets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour. which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull

or polished finish.

Hupp Metal Works Company, 1123 Broadway, New York City. Newman Brothers, Inc., 670 West Fourth Street, Cin-cinnati 3, Ohio.

CUE MARKERS - See Changeovers and Cueing Devices.

#### CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.) Equipment consists of electric control mech-

anism for controlling travel of curtain, and steel

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain opera-tion is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page & J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y. VALLEN, INC., 225 Bluff Street, Akron, Ohlo (curved track and contour curtain types as well as straight track.) See page 62.

#### DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.

MOTION PICTURE HERALD, NOVEMBER 4, 1950

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Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.

MANHOFF STUDIOS, 178 Wellington Road, Elmont, L. I., N. Y. See page 17.

NOVELTY SCENIC STUDIOS, INC., 28-34 West 60th Street, New York City. See page 16.

F. G. PRICE, 37 Beverly Road, Merrick, L. I., N. Y. See page 20.

Rambusch Decorating Company, 40 West 13th Street, New York City.

RAU STUDIOS, INC., 104 West 42nd Street, New York 18, N. Y. See page 18.

#### DIMMERS

THESE ELECTRO-MEchanical devices for controlling stage and auditorium illumination, permitting fad-ing out of any desired set of lights and fading in of others, are available in types and capa-

cities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bankmounted in various interlocking asemblies for

mounted in various interlocking asemblies for flexible control of a number of circuits (as for illumination of different colors or locations).

illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

the blackout).

Frank Adam Electric Company, 3650 Windsor Place,
St. Louis, Mo.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee,
Wis. Wis.
General Electric Company, 1 River Road, Schenectady,
N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue,
Chicago, Ill.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, 111. KLIEGL BROS., 351 West 59th Street, New York 19, N. Y.
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt.
Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

#### DISINFECTANTS . AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic subalways putrefaction of some organic substance. This is due to bacteria. Methods of destroying air-borne bacteria are dealt with under Air Purification; Electrical and Chemical. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose. purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

larly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacally able which quickly destroy practically all bacteria, yet do not themselves introduce an odor.

There are also a variety of spray compounds,

perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and a ound publication of the properties of the property of the perfect o lic urinals, are sometimes used in theatres.

Bromm Chemical Co., Inc., 2 Ingle Street, Evansville, Ind.

Ind.
Ford-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.
Hadco Corporation, 2705 Detroit Avenue, Cleveland, Ohio.
Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.
Mitchell-White Corporation, 12 East 22nd Street, New York City.
West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

#### DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless

steel are fabricated in sizes for single onesteel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays. Easel frames of either aluminum or stainless

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or

bronze. Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

"Cleaning Up" **SMART OPERATORS ARE** with DUAL-ACTION G-E machines





There's no business like show business... to pose a really terrific cleaning problem. Every night theatres are littered with popcorn and paper, with a heavy sprinkling of ashes and cigarette and cigar butts.

Yes, YOUR cleaning job is an extratough one. To do it efficiently, economically you need a really MODERN machine-a High-vacuum, BLOWER-SUCTION Cleaner with both DRY and WET Pickup.

Then, dust, ashes and dirt are thor-

oughly removed from your floor coverings by VACUUMING-and heavy litter BLOWN into convenient piles for easy, quick removal.

And WET pickup gives you the clean, fast, modern way to take up mop water . . . remove suds when shampooing rugs and upholstery . . . suck up dangerous puddles when toilets or washbowls overflow.

Why let obsolete cleaning equipment eat into YOUR profits?

#### YOUR FIRST STEP

toward Lower Cleaning Costs is taken when you mail the coupon below for this new G-E book



# **Heavy Duty Cleaning Equipment** GENERAL 🍪 ELECTRIC

GENERAL ELECTRIC COMPANY, Dept. 22-827 1285 Boston Ave., Bridgeport 2, Conn. Certainly, I am interested in Saving Cleaning Dollars—let me have your Folder on MODERN Heavy-duty G-E Cleaners by return mail.

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BETTER THEATRES SECTION

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Please send me complete information on how to make the most of my display area with Poblocki cases.

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2159 S EINNICKINNIC AVE.	MILWAUKEE T. WISCONSIN

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, III.

Ames Metal Moulding Company, Inc., 22 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 52nd Street, New York City.

Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis. See this page.

Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

#### DRIVE-IN EQUIPMENT. SUPPLIES AND SERVICES

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, recti fiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

#### ADMISSION CONTROL

Equipment especially devised to record drivein admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the

manager's office.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.
National Cash Register Company, Dayton, Ohio.
Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).
Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

#### ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of regular theatres, are variously adapted to driveins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such struc-tures, from simple to elaborate. are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby

exploitation, as along the lightening exploitation, as along the lightening exactine stations, etc.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, III. See page 43. POBLOCKI & SOMS, 2139 South Kinnickinnic Avenue, Milwaukee 7, Wis. See page 65. WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, III. See page 60.

#### DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are availale for plans and construction supervision.

Such service may also include actual con-

struction of the project.

BALLANTYNE COMPANY, 1707-11 Davemport Street, Omaha 2, Nehr. (design and construction).

Cross-Roads Theatre Company, 1312 Ervay Street, Dallas, Texas. (design and construction).

Drive-In Theatre Service Company, 840 Cooper Street, Camden, N. J. (design and construction).

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

George M. Petersen, 11305 Clifton Road, Cleveland, Ohio. (design and supervision).

RADIO CORPORATION OF AMERICA, Theatre Equipment, Camden, N. J. (design and construction).

#### DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc.

BALLANTYNE COMPANY, 1707-11 Davenport Street, BALLANTYNE COMPANY, 1767-11 Davenport Street, Omaha 2, Nebr.
Drive-In Theatre Equipment Company, Inc., 2110
Superior Avenue, Cleveland 14, Ohio.
RADIO CORP. OF AMERICA, Engineering Products
Department, Camden, N. J.
Revere Electric Manufacturing Co., 6020 Broadway,
Chicago 40, Ill.
Stone Manufacturing Company, 489 Henry Street,
Elizabeth, N. J.

#### IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the ter-minal, or junction, box attached to a fixed pipe, minal, or junction, box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches. There are also speaker-heater models with a heating coil and fan incorporated in the design for heating car interiors; also models with means of functioning as a microphone for

communication with the concession building.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp,

and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the

speaker junction box.

A protective device for in-car speakers pre-A protective device for in-car speakers prevents a car from being driven from the ramp until the speaker is replaced in a box, which is substituted on the post for the regular attachment. The rest of the device consists in a wood platform flush in the ramp, with front wheel guards actuated by the speaker box cover.

Following manufacture in-car speakers only unless otherwise specified:

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr. DeVry Corporation, 1111 Armitage Avenue, Chicago, III.

III.
Die-Cast Aluminum Speakers, Inc., 2027 South Second
Street, St. Louis 4, Mo.
Drive-In Theatre Equipment Company, Inc., 2110
Superior Avenue, Cleveland 14, Ohio (with talk-

Superior Avenue, Cleveland 1., back system).

GENERAL ELECTRIC COMPANY, Electronics Dept., Syracuse, N. Y. See page 41.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago,

III.

National Heaters, Inc., 1647 Victory Boulevard, Glendale, Calif. (heaters only).

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard). Theatre Equipment Co. of America, 109 Michigan Street, Toledo, Ohio.

Theatre Equipment Manufacturing Company, 729 Baltimore Avenue, Kansas City, Mo.

Theatrecraft Manufacturing Corporation, 1878 East 18th Street, Cleveland 14, Ohio. (also speakerheaters and separate heaters).

#### INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mos-quitos and similar pests from entering drive-in quitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray-painting and tire inflation. (See also Drive and Ramp Oiling below.)

Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y. Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

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#### DRIVE AND RAMP OILING

Fogging and spraying equipment (see above) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth). Welch Equipment, Inc., 224 South Michigan Avenue, Chicago 4, Ill.

UGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

General Electric Company, Nela Park, Cleveland, O. Rette Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.

PLAYGROUND EQUIPMENT

Drive-in playgrounds for the younger chil-ten usually includes teeter-totters, slides and oren usually includes teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These executered by motors of around 1 h.p. are operated by motors of around 1 h.p.

are operated by motors of around 1 h.p.

Ahrens Manufacturing Company, Inc., Grinnell, Iowa.
American Playground Devices, Anderson, Ind.
E. Burke Co., Fond-Du-Lac, Wis.
Allan Herschell Company, Inc., North Tonawanda,
N. Y.
Hill's Playground Equipment Company, Box 898,
Pratrie, Tex.
King Amusement Company, Mt. Clemens, Mich.
W. F. Mangels Company, 2663 West 8th Street,
Brooklyn 24, N. Y.
MINIATURE TRAIN CO., Rensselaer, Ind. See
page 62.
National Amusement Device Co., Dayton 7, Ohio.
Playground Equipment Company, 1227 Rockaway Avenue, Brooklyn, N. Y.
Play-Way Company, 3227 Indiana Avenue, St. Louis
B. Mo.
Valley Steel Products Company, 124 Sidney Street,
St. Louis, Mo.
PEFFARRIC ATEO FENCING.

#### PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for forms. The fencing comes in sections ready for erection, including gates and hardware.

Amold-Dain Corp., Mahopac, N. Y. Fence Company of America, 608 South Dearborn Street, Chicago, III. Habitant Shops, Inc., Bay City, Mich.

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient en-closure of the frame with wood or other materials, also for attachment of a stage. The

materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet. Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. Drive-in screens usually are integral parts of the structure; however, some types of vinyl plastic screen materials some types of vinyl plastic screen materials which are water-proof, are regarded as suited to such outdoor use and may be had in large

sizes with obscure seams.

Prive-In Constructors, Inc., 113 W. 42nd Street, New York, N. Y.

LIZABETH IRON WORKS, Green Lane, Elizabeth, N. J. (steel). See page 42.

George L. Mesker Steel Corporation, Evansville 8.

Ind. (steel).

Beatre Equipment Manufacturing Company, 729 Baltimore Avenue, Kansas City, Mo.

#### SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

BETTER THEATRES SECTION



rary or more conservative styling. Poblocki builds a small sign, or an opulent "Inner-Service" Marquee. In every case they attain maximum dramatic effect to attract more patron attention.

#### REASONS WHY IT PAYS TO CONSULT POBLOCKI FIRST:

1. The only nationally operating concern specializing in theatre fronts, signs, marquees box offices and poster cases.

2. For 32 years a cilities utilization service devoted exclusively to theatre work.

3. The finest facilities utilization ing high quality materials, backed by constant research.

4. Centrally located offering rapid delivery to any part of the country and expert installation.

5. Good looking mail order fronts for small theatres avail-able for econom-ical local erec-tion.

#### LIGHT THE WAY TO GREATER **DRIVE-IN BUSINESS!**

From New Jersey to Missouri Poblocki and Sons are furnishing thirteen drive in signs for one of the oldest and largest circuits in the country. An exclusive phenominal flashing scheme is the outstanding feature on all these signs. Sell your show with a Poblocki sign. Investigate now.

SEE US AT

T. O. A. CONVENTION **BOOTH 50** 

HOUSTON OCT. 30-NOV. 2





Poblocki & Sons 2159 S. Kinnickinnic Ave. Dept. D Milwaukee 7, Wis

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For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company. Bridgeport, Conn. KOILED-KORDS, INC., Hamden, Conn. See

page 5.
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. See page 5.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such posi-tion, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete; others.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 636, Belton, Texas.

IDEAL SEATING COMPANY, Grand Rapids, Mich.

**EMERGENCY LIGHTING AND** ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for con-tinued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilo-

capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic. Chatham Products Company, 15 East Runyon Street, Newark 5, N. J.
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants). Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems).
Pairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).

General Electric Company, Schenectauy, N. 2. (1998)
plants).
Kohler Company, Kohler, Wis.
D. W. ONAN & SONS, INC., 5760 Royalston
Avenue, Minneapolis 5, Minn. (power plants).
See this page.
Portable Light Company, 216 Williams Street, New
York, N. Y.
Ready-Power Company, Kales Building, Detroit, Mich.
(power plants).
U.C. Lite Manufacturing Company, 1050 W. Hubbard
Street, Chicago, Ill. (portable floodlamp).
U. S. Motors Corporation, 584 Nebraska Street, Oshkosh, Wis. (power plants).
Westinghouse Electric Corporation, East Pittsburgh,
Pa. (power plants).

#### **EXPLOITATION MECHANISMS**

FOR QUICK and easy cutting of figures, settings, etc., out of com-position or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Devices Company, 3459 West 140th Street, Cleve-land, Ohio (alide projector). Display Associates, Inc., 21 Murray Street, New York, N. Y.

N. Y.

Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).

General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).

GOLDE MANUFACTURING COMPANY, 1214 West Madison Street, Chicago, Ill. (revolving stand).

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).

F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

#### FABRICS FOR WALLS. **CURTAINS & STAGE DRAPES**

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cottonrayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic fila-

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as neces-sary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

CHICOPEE MANUFACTURING CORP. OF GEORGIA, Lumite Div., 40 Worth Street, New York City (plastic).
Daziam's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
GOODALL FABRICS, INC., 525 Madison Avenue, New York City (cotton and wool).
Charles H. Kenney Studios, Inc., 340 Hempstad Avenue, Malverne, N. Y. (interior decoration service).

Charles H. Kenney
Avenue, Malverne, N. Y. (interior
service).

Knoxville Scenic Studios, Inc., 611 Phillips Avenue,
Knoxville 4, Tenn. (interior decoration service).

MANHOFF STUDIOS, 178 Wellington Street,
Elmont, L. I., N. Y. See page 17.

Maharam Fabric Corporation, 130 West 46th Street.
New York City (cotton-rayon damasks).

New York Flameproofing Company, 115 Christopher

Vork 14, N. Y. 105. INC., 32-34 West

Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks). New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y. NOVELTY SCENIC STUDIOS, INC., 32-34 West 50th Street, New York 23, N. Y. (interior decoration service). See page 16.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton). RAU STUDIOS, INC., 104 W. 42nd Street, New York 18, N. Y. See page 18.
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas). United States Rubber Company. 1230 Sixth Avenue, New York City (glass-asbestos).

FABRICS For Seating-See Upholstering Materials.

FANS (theatre ventilation) - See Air-Conditioning & Ventilation

FENCING FOR DRIVE-INS-See Drive-In Equipment and Supplies.

#### FIRE SHUTTERS. PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the

port shutters by electro-mechanical action, in-stead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct. Best Devices Company, 3459 West 140th Street, Cleveland. Ohio

land, Ohio.

Murch Electric Company, Franklin, Me.

RAYTONE SCREEN CORPORATION, 165 Clerment
Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

#### FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Besides attractive appearance, floor coverings in public areas should be highly durable, preferably without waxing, which may render it slippery (although there are waxes said to have non-slip characteristics). The base of the composition are cork or an equivalent compound (linoleum), rubber or asphalt, and there are also plastic varieties. There is also a

such materials make serviceable baseboards, and composition bases of cowled type are avail-

able for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection

American Floor Products Company, 1526 M Street, N. W., Washington S, D. C.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
CONSOLIDATED FLOORING & DECKING CORPORATION, 1154 Manhattan Avenue, Brooklyn, N. Y. See page 20.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Markst Street, Akron, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicage Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

Guard Against POWER SHORTAGES HIGHLINE FAILURES LOW VOLTAGE with an

ONAN EMERGENCY ELECTRIC PLANT

You are protected against power interruption or restrictions on your use of electricity with an Onan Standby Plant. In case of power failure the Onan Plant takes over the entire power load within seconds automatically, and the show goes on. When power use is curtailed, just switch to your Onan Plant for all the current you need. Low in cost, simple to install. Ruggedly built and dependable. 1,000 to 35,000 watts A.C.





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MOTION PICTURE HERALD, NOVEMBER 4, 1950

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#### **FURNITURE FOR** FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable,

is available in chromium, stainless steel and

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Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric

with the trame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Upholstering Materials.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.

Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.

KROEHLER MANUFACTURING COMPANY, Naperville, Ill.

Lloyd Manufacturing Company, Menominee, Mich.

Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

GERMICIDAL LAMPS-See Air Purifica-

GLASS FABRICS—See Fabrics for Walls, Curtains and Stage Drapery.

#### HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the

face, eliminate lowels, which practically face, eliminate cowels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles. Such driers are available with heating units, and related fans, capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

towels.

They can be had in either pedestal or wall model, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

CHICAGO HARDWARE FOUNDRY COMPANY, Noorth Chicago, III. See page 10. Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill. National Dryer Corporation, 1125 West Lake Street, Chicago, Ill.

#### HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture ex-

hibition.

The latest development in this field is a system which is distinguished from the original type by the availability of the sound to persons in any seat of the auditorium. Using the principle of audio induction, this method consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" which rests inconspicuously in the lap and is equipped with a lorgnette type earphone and volume regulator.

By the other general method, certain seats

By the other general method, certain seats

(usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.

Audivox, Inc. (subsidiary of Western Electric Company, 259 West 14th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Sonotone Corporation, Elmsford, N. Y.

TELESONIC THEATREPHONE COMPANY, 3

East 48th Street, New York 17, N. Y. (audio induction method). See page 6.

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

#### LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.

Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.

Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio.

M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.

Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

#### LAMPS, A.C. PROJECTION ARC

CARPON ARC projection reflector lamps are available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a



frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y.

#### LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes-condenser and reflector

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps

may be divided into three general groups, pro-viding a capacity range embracing the require-ments of theatres from small to large and including what appears to be the practical re-quirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or

about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Lamps are also available for use of 9mm positive carbons at intermediate amperage, as may be indicated by picture sizes of the smaller may be indicated by picture sizes of the smaller drive-ins, and of the larger regular theatres. Such equipment applies a 9mm uncoated positive carbon, unrotated, at approximately 78-82 amperes, with a 15-inch reflector and water-cooled carbon holder. It is designed for ready adaptation to use of 8mm coated positive carbons at 60-74 amperes, with a 14-inch reflector without water-cooled jacket.

The large reflector type arc (16-inch mirror) usually uses an uncoated 9mmx20-inch positive (lamp may be adaptable to larger diameters), for operation at an average of 85 amperes and 58 volts. The lamps are designed for filters or other means of protecting the aperture from heat produced at this wattage, and also may

have la water-cooling system to protect the carbon contact assembly.

There is also a model for rotating positive carbons that is adjustable to sizes from 7mm to

For arc illumination in 16mm projection. lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island
City, N. Y. See page 67.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 8.
Brenkert Light Projection Company (Subsidiary of
RCA). 6545 St. Antoine Avenue. Detroit. Mich
Forest Electronic Company, Inc., 744 Broad Street,
Newark, N. J.
J. E. McAuley Manufacturing Company, 554 West
Adams Street, Chicago, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold Street,
New York. See page, 49.
Morelite Co., Inc., 600 West 57th Street. New York
City.

MOTIOGRAPH, INC., 4431 Lake Street, Chicago, III.
THE STRONG ELECTRIC CORPORATION, 87 City
Park Avenue, Tcledo, Ohio.

#### LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose-the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-

regulating characteristics is required.

There are also available, 1,000-watt prefocubase, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm, motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-pretocubases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp-designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids in-

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100volt type and employ monoplane filaments

General Electric Company, Incandescent Lamp De-partment, Nela Park, Cleveland, Ohio. Westinghouse Electric Corporation, Lamp Division, Bloomfield. N. J!

#### LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE lamps -available in sizes from 15 to 1000 watts —serve the majority of lighting applica-tions in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 40 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 600 watts (1734 inches long), 40 watts (1134 inches long). Other colors red, orange, blue, green, surprise pink. These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of

Length	Diameter	Wattage
9 inches	5% inch	6
12 inches	5% inch	8
21 inches	5% inch	13
15 inches	1½ inches	14
18 inches	1 or 11/2 inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	11/2 inches	40
60 inches	21/8 inches	100

This new light source operates on different principles from those of the familiar filament The luminous element is not a glowing filament, but rather a glowing phosphor, a chemical coated to the inside wall of the glass chemical coated to the inside wall of the glass tube, glowing under the bombardment of short wavelength ultraviolet radiation from the mer-cury arc discharge. Electric energy is fed in-to the arc through two electrodes in the form of coated wire filaments. This construction permits lower starting voltages by heating these filaments. After starting, this filament heating current is not required, as the filaments are

The high efficiency of fluorescent lamps in producing colored light has opened entirely new vistas in theatre lighting. The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue,

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the Slim-line ballasts are offered in two currents, 0.12, 0.2 line ballasts are offered in two currents, 0.12, 0.2 and 0.3 amperes; thus giving a choice of three brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently

Length	Diameter	Wattage	Ballast Amperage
42 inches	3/4 inch	16	0.12
	-44	25 33	0.2
64 inches	34 inch	24 39	0.1
		51	0.2
72 inches	1 inch	51 22 38	0.1
		51	0.2
96 inches	1 inch	29	0.1
		51 69	0.2

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ inches size tubing are available. Another form of fluorescent lamp of similar application is the Circlarc of semi-

circular shape.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lightintensity beam of fight for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are nar-

300 watts (PAR 56). The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets (R-40 bulbs) and are available in 150 and 300-watt sizes. (See also Black Light Materials and Lighting Equipment.)

General Electric Company, Incandescent Lamp De-

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

#### LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound repro-

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City. City.
Westinghouse Electric Corporation, Lamp Division,
Bloomfield, N. J.

#### LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses

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AGAIN SCOOPS THE FIELD CHANGEABLE COPY LETTERS WITH A WIND-PROOF SLOT which provides a positive lock. With the talk of the Tesma equipment show PREVENTS LETTERS SLIDING OR BLOWING OFF THE BOARD EVEN IN THE MOST EXTREME WIND Wagner slotted letters continue to be the easiest changed of all letters. WAGNER SIGN SERVICE, INC. MAGNER STOR Ave., Chicago 12, III.

BETTER THEATRES SECTION

the projection light on the aperture (see Condensers); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, and in 4-inch diameter, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model

source, projection angle and the make and modes of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5½ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The factor lenses are regularly coated; others may faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses

are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in flengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOME OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 48. Fish-Schurman Corporation, 230 E. 45th Street, New York, N. Y. Gundlach Manufacturing Company, Fairport, N. Y. Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y. KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 6. Par Products Corporation, 926 North Citrus Avenue, Hollywood 38, Calif. Projection Optics Company, Inc.. 334 Lvell Avenue.

Projection Optics Company, Inc., 334 Lyell Avenue, Rochester, N. Y. See page 65.

#### LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedgeshaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be repro-

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin
Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 334 Lyell Avenue,
Rochester, N. Y.

#### LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible that allow forcetul as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see Marquees; and Attraction Advertising under Drive-In Equipment.)

Standard practice employs lighted white backgrounds with black aluminary eitheautheach.

grounds with black aluminum silhouette or

translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient serv-icing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions are also available for single attachment to a wall or other structure, with illumination by shielded lamps placed in front (see Drive-In Equip-

Advertising accessories include nictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see Marquees).

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, III. See page 43. POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. Polyplastic Forms. Inc., 255 Conover Street, Brooklyn, N. Y. 

#### LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent larges. rescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) built-in sources, and (2)

Built-in sources include coves and troughs recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or pro-jectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Modern fixtures are available in stock designs of great variety—bracket or pylon lumin-aires, flush-type ceiling drums and boxes, sus-pended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvres, in sizes to suit every location, and at prices to make modern luminaries accessible to theatres of the most niodest budgets. Specially designed luminaries are obtainable at relatively moderate cost.
While individual lamps (as distinguished from

the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(See also Lamps for General Theatre Illumi-tion, "Black Light" Materials and Lighting

Adams Lighting, Inc., 48 W. 27th Street, New York Adams Lighting, Inc., 48 W. 27th Street, New York City.
Art Metal Manufacturing Company, 3110 Park Place.
St. Louis, Mo.
Curtis Lighting, Inc., 6135 West 65th Street. Chicago 38, Il.
The Egli Company, Inc., 29 West 17th Street, New York City.
Gruber Brothers, 72-78 Spring Street. New York City.
Edwin F. Guth Company, 2615 Washington Blvd.,
St. Louis, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.

City.

McFadden Lighting Company, Inc., 2308 South Seventh Street, St. Louis. Mo.

Westinghouse Electric Corporation, East Pittsburgh.

Pa.
CHARLES J. WINSTON & COMPANY, Inc., 41
East 53rd Street, New York City. See page 18.

#### LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see Projector and Reflector Lamps under Lamps for General Theatre Illumination); the arc sources for stage lighting from the pro-

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

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land, Ohio.
General Electric Company. Schenectady, N. Y.
GOLDE MANUFACTURING COMPANY, 1214-22 W.
Madison Street, Chicago, Ill.
KLIEGL BROTHERS, 321 W. 59th Street, New York City.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Metropole Machine Corporation, 36-56 34th Street
Long Island City, N. Y.
Stroblite Company, 35 West 52nd Street. New York

City. City. STRONG ELECTRIC CORPORATION, 87 City Park
Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, Lamp Division,
Bloomfield, N. J.

LOBBY POSTS AND ROPES-See Crowd Control Equipment.

MAGAZINES-See Projectors and Accessories.

#### MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign ele-ments of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal con-struction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (see Letters, Attraction Board) as integral parts of the structure.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Arthraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
CONTINENTAL SIGNS, INC., 550 E. 170th Street, New York City. See page 16.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.

9, N. Y.
POBLOCKI & SONS COMPANY, 2159 S. Kinnickinnic Avenue, Milw-aukee, Wis. (inside service type). See page 65.
Textile, Inc., 2900 Factory Street, Dallas, Texas.
White Way Sign & Maintenance Company, 1850 W.
Fulton Street, Chicago, III.

#### MATS FOR LOBBIES **RUNNERS, SPACE UNITS**

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes dur-ing stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and

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MOTION PICTURE HERALD, NOVEMBER 4, 1950

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The following manufacurers make rubber mats, unless otherwise specified.

mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington S, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
A. N. Brabrook, 424 Madison Avenue, New York City. Firestone Industries Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodwar Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron Is, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (coca mats).

O. W. Jackson & Company, 290 Fifth Avenue, New York City.

R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.

National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.

PERFO MAT & RUBBER COMPANY, Inc., 281 Fifth Avenue, New York City. See page 20.

United States Rubber Company, 1230 Sixth Avenue, New York City.

#### MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Micro-phones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altet-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
American Microphone Company, 370 South Fair Oaks
Avenue, Pasadena I, Calif.
Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street,
New York City.

New York City.

Rabio Corporation Of AMERICA, Engineering Products Department, Camden, N. J.

Western Electric Company, 195 Broadway, New York City.

#### MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR - GENERATOR sets are made in models specifically designed for motion picture and related direct cur-

for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them. ditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see Lamps, D.C. Projection Arc).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis.
Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette,
Pa.

Pa.

General Electric Company, 1 River Road, Schenectady, N. Y.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 51.

IMPERIAL ELECTRIC COMPANY, INC., 64 Ira

Avenue, Akron, Ohio. See page 30.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.

TY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See this page.
Wetinghouse Electric Corporation, East Pittsburgh.
Pa.

#### PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions the sound system, to transform the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loud-speakers.

CONTINENTAL ELECTRIC COMPANY, Geneva, DeVry Corporation, 1111 Armitage Avenue, Chicago, III. III.

General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St.. Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering
Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York
City.
Westinghouse Electric Corporation, East Pittsburgh,
Pa.

POPCORN-See Theatres Sales Buyers Index on page 38.

#### PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available

in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape, and in sizes suited to observation as well as projection ports. In some models, the glass is of coated type to increase light transmission, glass-holding frame is adjustable to varying projection leads to the contract of the contraction of th to varying projection angles, and the cover is hinged to permit opening for convenience in cleaning. In others the glass frame is fixed in position by lock nuts. Metallic parts are either lacquered alloy or aluminum.

Best Devices Company, 3459 West 140th Street, Cleve-land 14, Ohio. Murch Electric Corp., Franklin, Me.

PROJECTION LAMPS: See Lambs. D. C. Projection Arc.

#### PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile





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In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

BALLANTYNE CCMPANY, 1707-11 Davenport

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha Z, Nebr.
Brenkert Projection Company, 6545 St. Antoine Ave., Detroit, Mich. (subsidiary of RCA).
CENTURY PROJECTOR CORPORATION, 729
7th Avenue, New York City. See below.
DeVry Corporation, 1111 Armitage Avenue, Chicago.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 10. MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill. EDW. H. WOLK, 1241 Wabash Avenue, Chicago, Ill. See this page.

#### PROIECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a

daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense, there are models which, while adapted to large

liven within the classification of acayy-duty as well as small theatres, are of somewhat simplified design suggested by the requirements of

theatres not operating on a continuous policy.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may

be had with rear shutters of single or double type; or with single rear and front shutter. For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with watergate device and jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres. The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich. (subsidiary of RCA). CENTURY PROJECTOR CORPORATION, 723
Seventh Avenue, New York City. See the

page. DeVry Corporation, 1111 Armitage Avenue, Chicago, III. Holmes Projector Corporation, 1815 Orchard Street,

Holmes Projector Corporation, 1810 Octable Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
See Third Cover.

MOTIOGRAPH, INC., 4431 West Lake Street,
Chicago, Ill. See page 47.

ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange,
N. J.

N. J.
WENZEL PROJECTOR COMPANY, 2509 South
State Street, Chicago, III. See page 71.

#### RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount ot mercury. Amperages run from 2 to 15. (See Rectifiers.)
Baldor Electric Company, 4353 Duncan Avenue, &t. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Strickland Electric Company, 195 Broadway, New York
Columbus 11, Ohio.
Western Electric Company, 195 Broadway, New York
City.

Western Electric Company, 195 Broadway, New York City. Westinghouse Electric Corporation, Bloomfield, N. J.

#### RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase, while six-phase models are obtainable. Capacities range from 20 to 80 am-

peres in most makes, and higher in some. Sound system rectifiers also are made in tube

. S. ASHCRAFT MANUFACTURING CO., 38-22 Thirty-Eighth Street, Long Island City, N. Y. aldor Electric Company, 4353 Duncan Avenue, 8t. Mo

Louis, Mo.

BALLANTYNE COMPANY, 1787-11 Davenport Street,
Omaha 2, Nebr.
Benwood Linze Company, 1815 Locust Street, St.
Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago,

Forest-Harrison, Inc., 122 Washington Street, Bloom

field, N. J.
GARVER ELECTRIC COMPANY, Union City, Ind. See page 73.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn. St. Cher Street, Toledo, Ohio.

McColpin-Christic Corporation, 500-2 South St. Cher Street, Toledo, Ohio.

McColpin-Christic Corporation, Ltd., 4922 S. Figueroa, Los Angeles 37, Calif.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
Richardson Allen Corporation, 15 West 20th Street, New York City.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 71.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 10.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

#### **REEL END ALARMS**

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, red

Gentury PROJECTORS CENTURY'S high-efficiency projector with 4-inch diam. the NEW 4-inch diam. lens provides piclens mount tures of increased brightness and appealfor even the largest drive-in screens. CENTURY'S water-cooled aperture gives Mater-cooled as much light with a 90 ampere arc as apertures other projectors using a 180 ampere arc and heat filters!-Reduce power cost-Get sharper pictures-Save film. CENTURY'S sealed, oil-less bearings and Oil-less glass-hard gears reduce maintenance **Bearings** costs. No oil sprays or baths to mess up film or projection room. You can SEE and HEAR the difference! CENTURY PROJECTION AND SOUND SYSTEMS See your dealer or write for inform ECTOR CORPORATION w York, N. Y.

#### Announcing for IMMEDIATE DELIVERY

18" DELUXE TYPE MAGAZINES Also

HEAVY DUTY & FIVE POINT **PEDESTALS** 

Replacement parts for Simplex, Powers & Motiograph Projectors; and Peerless Magnare & Low Intensity Lamps.

#### EDWARD H. WOLK

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end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one pro-jectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being pro-

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City. American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash. Essannay Electric Manufacturing Company, 1438 N. Clark Street, Chicago, Ill. E. W. Hulett Manufacturing Company, 4602 Finley Avenue, Los Angeles 27, Calif.

REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, III.

GOLDBERG BROTHERS, 173-51 Waree Street, Denver, Colo. See this page.

Neumade Products, Inc., 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, III.

#### REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in

the diameters required by the various models of lamps in either glass or metal (see Lamps, D.C. Projection Arc).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the re-

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. Breakert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
HEVER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 50.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. Sasisly Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.
Mirro-Guard Company, 837 Eleventh Avenue, New York City.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

REFRESHMENT SERVICE—See Theatre Sales Buyers Index on page 38.

#### REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

either one or several driving speeds.

Some of the motor-driven types incorporate

accessories by means of which the same motor

accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City. DeVry Corporation ,1111 Armitage Avenue, Chicago,

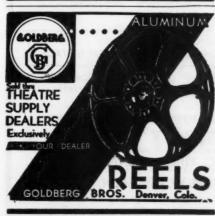
Movies that are as Smooth as Velvet with GARVER Rectifiers



Garver Rectifiers produce a superb screen light that will not be critized by the most particular patron and will do it economically. Deluxe houses—first run—those who care. Garver Rectifiers are good company with the finest booth equipment. Choose the size to fit your theatre. Nine sizes for single or three phase operation from 40 to 90 amperes.

Garver Electric Co., Union City, Indiana Dependable Rectifiers since 1915





GOLDBERG BROTHERS, 1745-51 Waree Street, Denver, Colo. See page 72.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 56 LaFrance Avenue, Bloomfield, N. J.
The Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2505 South State Street, Chicago, Ill. See page 71.
EDW. H. WOLK, 1241 South Wabash Avenue, Chicago, Illinois.

#### SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are

matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.
Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.
GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill.
The Hupp Metal Works Company, 1123 Broadway. New York 10, N. Y.

SCREENS, PROJECTION

BASICALLY, motion picture screens are of three general types: Diffusive, for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; Semi-Diffusive, for auditoriums tending toward the narrow; and Specular, for auditoriums definitely elongated. Another type is Translucent, used with rear projection.

In surface treatment (which is more or less accepted with the critical motorium and in

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."

Diffusive screens are variously fabricated, being available in (1) cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

A specialized type of screen is one differing from other types basically in its form, which is effected by a metallic structure. This frame is designed to form the screen in a convex shape with curvature according to seating plan dimensions and projection angles. The screen itself is regularly of glass filament type, but may be of plastic. may be of plastic.

may be of plastic.

DA-LITE SCREEN COMPANY, 2723 North Pulaski Road, Chicago, Ili.

Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.

NU-SCREEN CORPORATION, 1501 Broadway, New York 8, N. Y. (glass filament fabric). See page 17.

POLA-RAY SCREEN CORPORATION. 5401 Cahuenga Blvd., North Hollywood, Calif. See page 44.

Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill.

Raven Screen Corporation, 124 West 124th Street, New York City.

RAYTONE SCREENING CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See this page.

Ciermont Avenue, Brooklyn, N. Y. See this page.

B. F. SHEARER COMPANY, 2318 Second Avenue, Seattle 1, Wash. See page 51.

TRANS-COLOR SCREEN COMPNAY, INC., Kings Mountain, N. C. (curved screen). See page 74.

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 30.

WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See page 30.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

#### SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under Screens, Projection) advises either replacement of the screen or

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resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of proje tion, resurfacing should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfac-ing paint is available from screen manufacturers (see list under Screens, Projection), and from the following:

National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.

SCREEN TOWERS-See Drive-In Theatre Equipment.

SEATING-See Chairs, Auditorium.

#### SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (See also Attraction Advertising under Drive-In Theatre Equipment.)
Artkraft-Strauss Corporation, 820 Twelfth Avenue,

Arthraft-Strauss Corporation, 820 Twelfth Avenue, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.

Long Sign Company, 61 West Hubbard Street, Chi-

cago, III.

POBLOCKI & SONS COMPANY, 2159 South
Kinnickinnic Avenue, Milwaukee, Wis. See
page 65.

#### SIGNS: DIRECTIONAL. **BOX-OFFICE, IDENTIFICATON**

signs for all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the boxoffice there are admission price signs available with or without show time clocks of the same material.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Associated Ticket Register Co., 346 N. 44th Street, New York City.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.

City.
Lamolite Products, 124 West 21st Street, New York
11. N. Y. Lamolite Products, 124 west 215, 518-51, 1, N. Y. McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo. POBLOCKI & SONS COMPANY, 2159 South Kinickinnic Avenue, Milwaulkee, Wis. Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y. Yo-Gio Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

#### SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantially different methods This is true even within the lines of some many-This is true even within the fines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for instal-

ponents of their most renned model, for instal-lations of relatively moderate requirements. Critical points of design in any case are the provisions for filtering out flutter, and for assur-ing constant accuracy of the optical system. Not all, but most models are adapted to inte-

gration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1707-11 Daven-port Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York It, N. Y.
DeVry Corporation, 1111 Armitage Avenue, Chicago,

III.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
See third cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago,
III. See page 47.
RADIO CORPORATION OF AMERICA, Engineering
Products Department, Camden, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
ROBIN-WEBER DIVISION, WEBER MACHINE CORPORATION, 267 Rhode Island Avenue, East Orange, N. J.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
WENZEL PROJECTION CORPORATION, 2509-19
South State Street, Chicago 16, III. See page 71.

#### SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor instal-lations such as in drive-in theatres.

(See Amplifiers and Amplifying Tubes; Sound-heads, Speakers and Horns.)

THE BALLANTYNE COMPANY, 1707-11 Daven-port Street, Omaha, Nebr. CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. DeVry Corporation, 1111 Armitage Avenue, Chicago,

III.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
See third cover.

MOTIOGRAPH, 4431 West Lake Street, Chicago,
III. See page 47.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue,
New York City. See page 78.

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (Also see Drive-In Theatre Equipment and

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency, attenuation

quency attenuation.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard. Beverly Hills, Calif.
THE BALLANTYNE COMPANY, 1767-11 Davenport Street, Omaha, Nebr.
General Electric Company, Electronics Dept., Syracuse, N., VINTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.

55 La France Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering
Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York
City.

SELL ALL YOUR SEATS WITH



DAMP-PROOF . . . SEAMLESS . . . SCIENTIFIC . . . PRICED RIGHT . . FRONT CORNERS equal CENTER SEATS . . . IMPROVED SOUND DISTRIBUTION . . . ELIMINATES KEYSTONE AND SCREEN PROBLEMS . . DURALUMINUM FRAME AND STRAIGHT MASKING . . . **INSTALLED IN 2 HOURS** 

EQUALIZED - POLARIZED LIGHT . . . DISTORTION-FREE PICTURE BETTER AND SOFTER COLOR VISION . . . LONG-LASTING WHITE SCREEN SURFACE

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NEXT INSTALLATION Sidney Lust's CAMEO THEATRE Washington, D. C.

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#### SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a

those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the pressure type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10-and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as all-purpose. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Are Electric Manufacturing Company, Inc., 1458

De puneu until at reast 5 minutes afterward.

Ace Electric Manufacturing Company, Inc., 1458
Shakespear Avenue, New York City.

GRISWOLD MACHINE WORKS, Port Jefferson,
N. V. See page 50.

Neumade Products Corporation, 330 W. 42nd Street,
New York City.

Prestoscal Manufacturing Corporation. 38-01 Queens
Blvd., Long Island City, N. Y.

SPOTLIGHTS-See Lights, Spot and Flood.

STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage

#### STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends
on the kind of stage productions to be offered;
these may need a variety of portable flood and
spotlights equipped for color effects.

Most productions, even of home talent, advise
the availability of at least one small spotlight for

projection room installation or comparable loca-

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the Buyer's Index under Dimmers, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type. Companies listed below manufacture complete

lines of stage lighting equipment (e) cept possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, III. (spot and floodlights).
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 75.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

#### STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keysyning pins, cicats, circuit tracks, acystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains and contour curtains. (Also see Curtains and Stage Drapes, and Curtains and

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa. (curtain controls).

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, Inc., 225 Bluff Street, Akron, Ohio (curtain controls).

#### STEREOPTICONS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides

are available in single, double and triple are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices. Slides for the projection of song lyrics, advertising the flects are explicible moderate prices.

tising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.

American Optical Corporation, Buffalo, N. Y.

BAUSCH & LOMB OPTICAL COMPANY, 679 St.
Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New
York City.
Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine
Avenue, Detroit, Mich.
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, N. Y.
GOLDE MANUFACTURING COMPANY, 1214-22 W.
Madison Street, Chicago, Ill.

SLIDES

National Studios, 145 West 45th St., New York 19, N. Y.

TAKEUPS-See Projectors and Accessories.

#### **TELEVISION SETS FOR FOYERS AND LOUNGES**

TECHNICALLY, television equipment for theatres includes apparatus equipment for theatres includes apparatus of instantaneous (direct projection of the televised image) and of intermediate type (photographing of the televised image on film for almost immediate motion picture projection). Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (possibly at the front of a balcony, or suspended from the auditorium ceiling), can reproduce an image up to 15x20 feet.

Commercial considerations, however, affect-

ing this class of television equipment at the present stage of the art, make it of less practical significance for the present than apparatus for foyer and lounge installation, to pick up general broadcasts for incidental entertainment.

While conventional home type television sets in the larger sizes are sometimes used for this purpose, there is equipment specifically designed for such requirements. Two models incorporate the screen and speaker in the set, one with an image 36 x 48 inches, the other with an image 27 x 36 inches. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

HERTNER ELECTRIC DIVISION, National-Simplex-Bludworth, \$2 Gold Street, New York 7, N. Y. RADIO CORPORATION OF AMERICA, Camden, N. J.
Trad Television Corporation, 337 Fourth Avenue, New York 16, N. Y.

#### TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets, or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to

prevent collusion.

Simplex hoxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel. Collection and filing systems consist in a



## Useful Information ON STAGE LIGHTING

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Footlights
Borderlights
Bridge Lights
Proscentum Lights
Tower Lights
Front Lights

Klieglights Downlights Spotlights Floodlights Sciopticons Scene Projectors

Stage Illusions Dimmer Units Control Boards Cloud Projectors Musicians Lights Color Accessories

Plug Connectors Plugging Boxes Floor Pockets Wall Pockets Pipe Clamps Cable Supports

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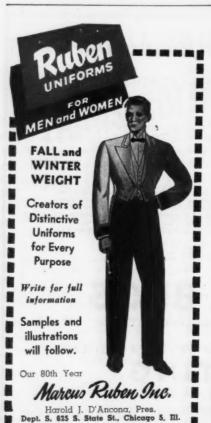
THEATRICAL . DECORATIVE . SPECTACULAR

## LIGHTING

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BETTER THEATRES SECTION





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receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing the stub. One system files the stubs so that they are removable in the sequence of collection on a string. Another files the stubs in a transparent container wherein the tickets, which have been imprinted for the purpose, form a crisscross pattern, alteration of which indicates a break in the sequence of collection. The latter system is automatic; the other is available for either manual or automatic operation.

GENERAL REGISTER CORPORATION, 43-01
22nd Street, Long Island City, N. Y. (admission
control systems). See page 22.
GOLDE MANUFACTURING COMPANY, 1214-22
W. Madison Street, Chicago, III. See this page.
Theatre Control Corporation, 319 Orleans Street, Detroit 7, Mich. (Admission control).
TICKETMASTER, 30 East Adam Street, Chicago
3, III. See page 76.

#### TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manu-

ally operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly re-placed without disturbing the rest of the equip-ment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page

28.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 218 South Wabash Avenue, Chicago, Ill.

WENZEL PROJECTS CORPORATION, 2505-19

South State Street, Chicago 16, Ill. (manual type).

TOILET ROOM ACCESSORIES-See Hand Driers.

#### UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Usher uniforms are available in women's styles, while cashier jackets are obtainable with or without matching skirts.

For concession stands of drive-in theatres, and comparable refreshment services, women's uniforms of waitress style are available in nylon, poplin and other materials of comparable durability, washability and lightness of weight, and

a variety of colors. Collars for ushers are obtainable in reversible type so that when one side gets dirty the col-lar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

Angelica Uniform Company, 1471 Olive Street, St.
Louis, Mo.

8, Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 75 West 45th Street, New
York City.
Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.
MAIER-LAVATY COMPANY, 2141 Lincoln Avenue, Chicago, Ill. See page 42.
MARCUS RUBEN, Inc., 625 South State Street,
Chicago, Ill. See this page.

Plastic Enterprises, Inc., 71 Borden Street, Boston 28, Mass. (dickies). Reversible Collar Company, 111 Putnam Cambridge, Mass. (dickies only). Russell Uniform Company, 192 Lexington Avenue, New York.

#### UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture, They may be divided into two general kinds—

(1) woven fabrics, and (2) coated fabrics.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), cordu-

roy and plastic-filament.
Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are

wasnable and nre-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.





MOTION PICTURE HERALD, NOVEMBER 4, 1950

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The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

The coated fabrics are suited to foyer and

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ge furniture. Here, however, and particu-in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Because of their patterns as well as washability, woven plastic fabrics are also indicated for lounge and foyer furniture.

Athol Manufacturing Company, Athol, Mass.
Bolta Product Sales, Inc., Lawrence, Mass.
CHICOPEE MANUFACTURING CORPORATION, 40 Worth Street, New York City (plastic
fabric). See page 21.
Columbus Coated Fabrics Corporation, Columbus,

Ohio. Cotan Corporation, 331-359 Oliver St., Newark, N. J. E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. Firestone Industrial Products Co., Velon Div., Akron.

Ohio. GOODALL FABRICS, INC., 525 Madison Avenue, New York City (simulated leather). See page 12.

page 12.

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City.

Masland Duraleather Company, Amber Street at Williard, Philadelphia, Pa.

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.

The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn.

VACUUM CLEANERS-See Cleaning Mechanisms.

VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 38.

#### **VOLTAGE REGULATORS**

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis. General Electric Company, 1 River Road, Schenectady, N. Y. N. Y.
Raytheon Manufacturing Company, Foundry Avenue,
Waltham, Mass.
Sols Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Superior Electric Company, Bristol, Conn.
Westinghouse Electric Corporation, East Pittsburgh,
Pa.

#### WALL PAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable re-

BETTER THEATRES SECTION

Besides papers of printed patterns, there are those with embossed patterns in rib and weave those with embossed patterns in rib and weave effects. Varnished over with clear plastic paint, they provide a durable surface that gives a wall a decorative texture.

For such wall coverings as damask, Fiberglas and woven plastic, see Fabrics.

glas and woven plastic, see Fabrics.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types. The leather-like coated fabrics, which come in many different colors, give an especially luxurious effect when tufted with ornament-headed nails. Linoleum and with ornament-headed nails. Linoleum and asphalt-base coverings are particularly applicable to standee, stadium and cross-aisle rails where utilitarian rather than decorative values are emphasized. Plastic sheets are available in solid colors and wood grains.

Armstrong Cork Company, Lancaster, Pa. (linoleum). Frederick Blank & Company, Inc.. 230 Park Avenue, New York City (wall paper). Congoleum-Nairn, Inc., Kearny, N. J. (linoleum). Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulaed leather). GOODALL FABRICS, INC., 525 Madison Avenue, New York City.
A. H. Jacobs Wallpaper Company, 509 Madison Avenue, New York City.

Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (simulated leather).

The Pantasote Corp. of New Jersey, 444 Madison Avenue. New York City (simulated leather).

Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).

United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ili. (wall paper).

Wall Trends, Inc., 390 Rockaway Avenue, Brooklyn 12, N. Y. (wall paper and wall canvas).

#### WASTE CANS, FOR PROJECTION ROOMS

COVERED METAL Waste cans for the disposal of scraps of film, rags and other inflammable material, are essential for safety in the projection room, also in any separate rewind room. The can should be of self-closing type, opened by a foot lever so that both hands are free.

Bennett Manufacturing Company, Alden, N. Y. GOLDBERG BROTHERS, Denver, Colo. GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. Neumade Products Corporation, 330 W. 42nd Street, New York City.

#### STANDARDIZED INSTALLATION OF MARTIN CIRCUIT DRIVE-IN PROGRAM



The projection room of the Cherokee drive-in at Dalton, Ga., shown above, is representative of the outdoor theatres being constructed in a program of Martin Theatres to open drive-ins at all cities and towns where the circuit has a regular theatre. provided local grosses warranted an outdoor operation also. During the past summer at least one, and sometimes two, Martin drive-ins were opened every week, with Ballantyne projection and sound equipment adopted as standard through the major portion of the program. In more than twenty of these Martin drive-ins, the installations were entirely by Ballantyne, including the Model "BW" projectors, Royal Soundmaster deluxe Model 8 soundheads, Soundmaster Model 1800 bases, Model 4570 Lightmaster high-intensity arc lamps, magazines, the "MX" Series drive-in amplification systems, and the Ballantyne three-phase 80-ampere six-tube rectifiers. All of the installations were under the direction of L. S. McClung of the Dixie Theatre Service & Supply Company, Albany, Ga., representing The Ballantyne Company of Omaha. For the construction of the projection and concession buildings, as well as screen tower, toll booths, etc., the Martin circuit developed a prefabrication scheme, with a factory at Columbus, Ga. Drive-ins already built in this program are distributed through Georgia, Alabama and Florida.

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# About Product for the Theatre

#### NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

#### New Pin-Hole Plates For Optical Alignment

AN IMPROVED method of aligning projectors optically by the pin-hole method developed and described by the late Charles E. Shultz, when he was editor of BETTER THEATRES projection department, and since come into wide use, has been announced by Heyer-Shultz, Inc., Cedar Grove, N. J., manufacturers of all-metal projection are reflectors and also of pin-hole plates used for optical alignment.

For lining up the optical systems, Heyer-Shultz have developed a Film Track Pin-Hole Plate, in both 2-inch and 6-inch models. The new method is described in a circular available from the manufacturer, together with a new edition of the company's instruction booklet on both the ap-

plication of metal reflectors and the pinhole method of optical alignment.

It is stated that the new style plate is designed to be placed in the film track with the positioning block, which is spot welded to one side of the plate, inserted into the aperture opening itself.

The 6-inch plate has been added to facilitate insertion into the film track. This size of plate is particularly indicated for certain makes of projectors. All plates are precision-made of polished stainless steel.

#### New Type Curved Screen Is Announced

FOLLOWING its first installation in the Wilby-Kinsey Carolina theatre, Charlotte, N. C., a new type of curved projection screen has been announced by the Trans-Color Screen Company, Inc., of Kings Mountain, N. C. Developed by Otto Hehn, who heads the company, the Trans-Color screen applies a modification of principles represented by Mr. Hehn's earlier curved screen, once

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Front view from an angle of the Trans-Color screen in the Carolina theatre; and, below, the frame as seen from rear.

# FOR THEATRES OUTSIDE U. S. A. AND CANADA ...

#### **Westrex Theatre Sound Systems**



Westrex Master, Advanced and Standard Sound Systems meet today's needs of every theatre regardless of size. All three systems use the famous Western Electric Hydro Flutter Suppressor in their sound heads.

Westrex amplifiers are entirely new in design and



are available from 15 to 100 watts. They feature low distortion—years ahead in performance, in convenience for service, and in appearance. The speaker systems range from single units to large multiple installations—all utilizing the high quality Western Electric loudspeakers.



#### ... FOR STUDIOS EVERYWHERE

#### Studio Re-recording and Scoring Consoles



Shown here are four of the seven Western Electric and Westrex re-recording and scoring consoles now available—designed to meet the budgets and requirements of all studios. All studio needs—photographic, magnetic, and disk—are included in the Westrex line of recording and re-recording equipment.





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marketed as the "Retiscope." Whereas the latter was both convex and concave, the new screen is entirely convex, with both vertical and lateral curvature.

The curvature is provided by a frame also of new type construction, being of duraluminum and accordingly of very light weight. In the Carolina theatre installation, the screen applied to this frame is a Williams vinyl plastic screen. The Trans-Color company intends, however, to fabricate screens of glass filament (the Owens-Corning process) for this purpose. The announcement states that a loom to weave glass screens will be set up soon.

It is also stated that a method has been developed to cross-weave sections of glass

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fabric together so as to form a screen of any dimensions that are, in effect, seamless.

According to data released on the Carolina installation, the new Trans-Color screen is 25 feet wide, whereas the former one was 20 feet. The new picture is 24 feet wide, projected at a throw of 189 feet. Both projectors, incidentally, are to the left of the screen center line. However, Mr. Hehn reports, the side-to-side light meter readings, using a Macbeth photometer, are 32-32-311/2. The vertical projection angle is 28°.

The Carolina has 44 seats across the first row, yet the middle of the first row is only 12 teet from the screen. The theatre seats 1500 with 690 in a balcony.

Mr. Hehn advises that a screen of the same type is scheduled for installation in Sidney Lust's Cameo theatre in Mt. Riner, Md., Washington suburb.

#### Santa Display Giving Illusion of Motion

A CHRISTMAS display feature consisting of a Santa Claus head which creates the illusion of turning to follow the viewer, is a new product of Wonder-Art, Inc., N. Y., and is being distributed exclusively in the theatre market by National



Theatre Supply. The discovery of Enrico Cerrachio, Italian sculptor, the effect of movement is created by a concave mask of vinylite plastic.

The plastic mold is durable, non-inflammable, and in one complete piece. It is finished in oil colors of seasonal design, coated with a clear lacquer to furnish protection against peeling, cracking and fading.

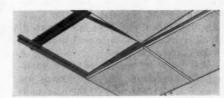
The unit is 30 inches wide, 33 inches high and 5 inches deep. It is packed individually and weighs approximately 2 pounds.

#### Ceiling Tile Application **Facilitating Maintenance**

A SUSPENSION system for attaching kerfed acoustical ceiling tile has been announced by the Midwest Acoustical & Supply Company, Cleveland. Called

the "Alumi-Lock" system, it does not require backing materials, and is regarded as equally adapted to remodeling and new construction.

"Alumi-Lock" is designed for use of 12x12-inch and 12x24-inch tiles, and per-



mits the use of I-Runners as carrying members in place of an iron channel. The system also allows the use of any acoustical material, including fiberboard, mineral, glass fiber and cork.

A feature of this method of ceiling construction is the ready removability of tiles, without damage, to give access to wiring, piping, etc., that may be installed above.

#### Non-Wax Anti-Slip Coating For Composition Flooring

A NEW protective coating of non-wax type with non-slip characteristics, developed especially for rubber and asphalt tile and linoleum flooring, has been marketed by the R. M. Hollingshead Corporation, Camden, N. J., manufacturers of the "Whiz" line of maintenance products.

Marketed as "Whiz Check-Slip," the polish contains a plasticized resin. Its antislip characteristics have been certified by Underwriters Laboratories, Inc., the manufacturer reports. Other features specified include resistance to extreme heat and cold, and to repeated mopping.

It is applied like wax and may be buffed to a lustrous finish.

#### **New Products for Theatre Deodorization**

A NUMBER of new products for theatre deodorization have been announced in recent months. Two contain quantities of triethylene glycol, which in addition to aiding the deodorizing process, at the same time kill a high percentage of air-borne germs and virus.

One of these, Glycoaire, is manufactured by the Magner Sales Company, Minneapolis. Housed in a metal container with a recessed cover to permit passage of a large volume of air for proper dispensing of vapors, "Glycoaire" has a noiseless fan for dispensing the glycol vapor. Powered by a small electric motor, operation of the machine simply requires plugging the cord into any convenient electrical outlet.

Another glycol product is "Ozium," manufactured by Woodlets, Inc., Portland,

#### The New Star! GRIGGS STABLINER

Model 34



A new chair of distinction and latest in the Griggs All-Star line is the Griggs Starliner theatre chair. It was designed and built for genuine comfort, durability and has a beautiful appearance. Its seat is self-rising!



GRIGGS COMPANY

Manufacturers of School. EQUIPMENT Church and Theatre Seating BELTON, TEXAS

OFFICES: Dallas, Memphis, Shreveport, Oklahoma City, Inglewood, Calif., and New York City.

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BETTER THEATRES SECTION

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Pa. Both Propylene Glycol and Triethylene Glycol are used in "Ozium," and the dispenser operates on a pressure basis, with Ozium refills obtainable from the manufacturer.

A third deodorization product, "Odor-Ban," distributed by Cauhorn Distributing Company, Detroit, contains "Parium," the company's trademark for a special deodorizing compound. Dissemination is by electric deodorizers, small bakelite units into which are inserted the "Odor-Ban" cakes for electrical activation. The cakes are packaged in jars of 50 cakes each.

Another new product for prevention of odors is Kel-Cide, which is basically a bactericide, killing micro-organisms which cause odors of putrefaction. Kel-Cide, brought out by Kel-Cide Products, New York, is a quarternary ammonium salt recommended by the makers particularly for water closets, urinals and toilet room floors. A 2-oz. sample, which makes a 10-gallon solution, is available on request sent to the manufacturer (50 Church Street).

# Replaceable Air Filter Using Glass Filaments

A new replaceable type air filter employing glass filaments and made in standard sizes for forced air heating, ventilating and air-conditioning systems, has been introduced by the American Air Filter Company, Inc., Louisville, Ky.

The filter consists of continuous strands of glass held together at each point of contact by a high temperature plastic bond to form a resilient pad. The pad is sprayed with a non-flammable adhesive and placed in a fiberboard casing between metal grilles. A descriptive bulletin (No. 211) is available from the manufacturer.

#### SLOTTED TO RESIST WIND



Plastic letter of type recently developed by Wagner Sign Service, Chicago, with attachment slot of wind-proof design. It provides a positive lock to the bar rated resistant even to extreme wind. Yet the design allows easier changing of letters than previously. Another addition to the Wagner line is a 10-inch plastic letter of heavier wall.

#### Unit Heaters for Steam Or Hot Water Systems

UNIT HEATERS designed for either steam or hot water systems, in two models to provide horizontal or downward flow of warm air, have been announced by the National Radiator Company, Johnstown, Pa. The line consists of 24 different sizes of horizontal units, and 16 sizes of vertical units.

At 2 lbs. steam pressure, or 60° F. entering air temperature, the new models are rated from 25,900 to 360,000 heat units for horizontal types, and 32,600 to 500,000 for the vertical. There are also 14 units specially designed to deliver air at low temperatures when used with high-temperature steam.

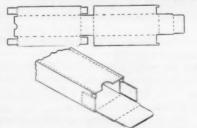
Standard and heavy duty cores are available, both fabricated from seamless copper tubing. Fans are of the propeller type, and motors are made specifically for fan duty.

The company has also developed special diffusers for the vertical models, and motors of different characteristics for all models, as well as thermostats, speed controllers, starters and limit controls.

# New Protective Package for Projection Carbons

A NEW container has been developed by the National Carbon Company for packaging projector and other types of lighting carbons. Designed to increase convenience in handling and storing carbons, and to provide greater protection than previous cartons, the new carbon is in one piece with a self-locking device which requires no tape, staples or other method of sealing. When filled and closed the carbons will not spill out regardless of the manner or position in which the carton is held.

The self-locking feature is obtained by cutting a channel in the inner side panels at the top of the container and folding the



flaps on the outer side panels into the channel. These flaps are folded down into the inside of the carton and are held permanently in place by the carbons. The main closure flap is extra long and provides an adequate supporting element for the weight of the contents and thus prevents the carbons from forcing the carton open when held in a vertical position with the top downward.

When opened the carton does not fall apart but is kept intact as a box by the self-locking device. This permits the carbons to be removed from the carton as needed and facilitates the storing of the remaining carbons.

# Thermostat-Controlled Insecticide Device

AN AUTOMATIC insect control which can be regulated thermostatically, has been developed by the Remington Products Corporation, Elizabeth, N. J. The mechanism is mounted on a wall about 3 feet below the ceiling and plugged into a socket. It then uninterruptedly vaporizes an insecticide for flies, mosquitoes, moths and gnats. The insecticide is said to be odorless and non-staining. These control units are sold through franchised distributors.

#### NEW LITERATURE

Stage Lighting: A new catalog, No. 54 (marking the 54th-anniversary of the company), has been issued by Kliegl Bros., 321 W. 50th Street, New York 19, on its line covering every aspect of stage lighting. Bound durably in heavy stiff paper covers, the catalog contains 84 pages plus a numerical index (referring to catalog numbers) and an alphabetical index by names of equipment and accessories. All items are described in detail and illustrated clearly by both photographs and drawings.

Wall Panel Mouldings: A new line of colored aluminum mouldings is described in a circular issued by Marsh Wall Products, Inc., Dover, Ohio. The mouldings match in color the company's Marlite plastic-finished wall panels.

Auditorium Chairs: The new "34" line of auditorium seating recently introduced by the Griggs Equipment Company, Belton, Tex., is pictured and described in a catalog just issued, entitled "Griggs All-Star Chairs." Included in the line are stadium chairs for drive-ins.

Interior Color Schemes: A handsome booklet, measuring 9x11 inches, with illustrations in full color, has been published by Alexander Smith & Sons Carpet Company, 285 Fifth Avenue, New York 16, offering guidance in arranging interior color schemes. Although devoted to residential interiors, the illustrations and instructive text, by Clara Dudley, might well prove sources of ideas for theatre interiors.

#### SERVICE CONTRACTS SIGNED

Recent signings of service contracts, the majority including parts plan protection, with 120 additional drive-in theatres throughout the country, have been announced by the R.C.A. Service Company.

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